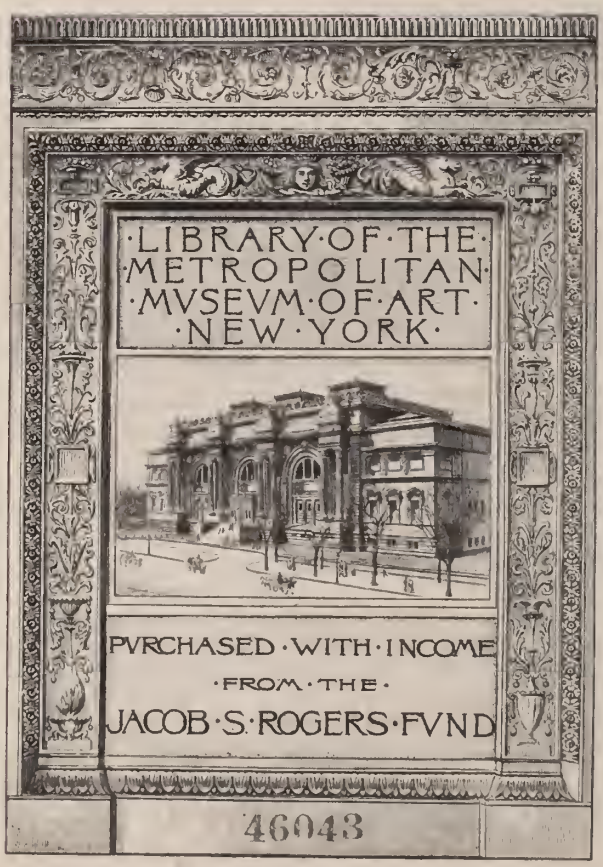
THE METROPOLITAN MUSEUM OF ART
3 0620 00396261 9

BOUND BY SPINK & SALOM, N. Y.

Walpole galleries
Sale catalogues

119.8

R532
1922
2



THE THEATRICAL COLLECTION

Books, Photographs, Playbills

OF

CHARLES BURNHAM

OF THE

Gaiety, Wallack and Daly Theatres

COMPRISING

Books on the Stage and Drama including Daly's privately printed plays; Portraits and Autographs of noted American Actors; Playbills of New York Theatres, notably a unique bill of the John Street Theatre, 1773, and a long run of Wallack bills; Programmes; Views; a few items relating to New York City and to Abraham Lincoln; and a fine portrait in oils by the noted painter

JOHN W. ALEXANDER OF JOHN GILBERT
in the character of Sir Peter Teazle.

TO BE SOLD AT AUCTION

MONDAY AFTERNOON, DECEMBER 11, 1922—LOTS 1—160

TUESDAY AFTERNOON, DECEMBER 12, 1922—LOTS 161—403

At 2:30 Each Day

THE WALPOLE GALLERIES

12 West 48th Street New York, N. Y.

Telephone Bryant 4140 *Cablegram, Walpole, New York*

Conditions of Sale

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Priced copies of this catalogue at $3.00 each after the sale.

THE WALPOLE GALLERIES

Lenore Young Turnbull Edward Turnbull

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by

Mr. Walter S. Scott

To the Walpole Galleries

12 West 48th Street, New York

Please buy for me at your Auction Sale No. ..... on.....19..
the following lots at not exceeding the prices named, which are *so much per Lot.*

These Bids are subject to Conditions of Sale printed in the Catalogue of this sale.

Name .....

Address .....

Shipping Directions .....

Lot	First Word of Title	Bid		Bought at		Sold for		Remarks
(*To be filled by the Bidder*)				(*To be filled by The Walpole Galleries*)				

Bid on this sheet for one sale only, with *full name and address plainly written. Terms Cash.* References or cash deposit required with orders from strangers.

(Over)

Lot	First Word of Title	Bid		Bought at		Sold for		Remarks
(*To be filled by the Bidder*)				(*To be filled by The Walpole Galleries*)				

Bid on this sheet for one sale only, with *full name and address plainly written*
Terms Cash. References or cash deposit required with orders from strangers

Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00walp_88

No. 360. John Gilbert as Sir Peter Teazle by John W. Alexander.

THE THEATRICAL COLLECTION

Books, Photographs, Playbills

OF

CHARLES BURNHAM

OF THE

Gaiety, Wallack and Daly Theatres

COMPRISING

Books on the Stage and the Drama including Daly's privately printed plays; Portraits and Autographs of noted American Actors; Playbills of New York Theatres, notably a unique bill of the John Street Theatre, 1773, and a long run of Wallack bills; Programmes; Views; a few items relating to New York City and to Abraham Lincoln; and a fine portrait in oils by the noted painter

JOHN W. ALEXANDER OF JOHN GILBERT
in the character of Sir Peter Teazle.

TO BE SOLD AT AUCTION

MONDAY AFTERNOON, DECEMBER 11, 1922—LOTS 1—160

TUESDAY AFTERNOON, DECEMBER 12, 1922—LOTS 161—403

At 2:30 Each Day

THE WALPOLE GALLERIES

12 West 48th Street New York, N. Y.

Telephone Bryant 4140 *Cablegram, Walpole, New York*

DRAMATIC RARITIES

Including Some From The

COLLECTION OF THE EMINENT ACTOR

CHARLES KEAN

The sale will be held at 2:30 o'clock Monday Afternoon, December 11, 1922, immediately preceding the sale of the Dramatic Collection of Charles Burnham, and will be sold under the same conditions of sale.

1. GILLILAND (T.). The Dramatic Mirror, containing the History of the Stage . . . Biographical and Critical Account of all Dramatic Writers and of the most distinguished Performers from Shakespeare to 1807 and a history of the Country Theatres. *With* 17 *engravings.* 2 vols., 8vo, contemporary scored russia gilt, uncut. London, 1808.

   A fine old-time extra-illustrated copy, containing in all about 175 portraits, playbills, etc., but mainly portraits, including two or three in colors. The bills are of plays which contain Mrs. Clive, Mrs. Abington, Garrick and others in the castes. The illustrations include scarce Garrick and Shakespeare portraits; portraits of Mrs Abington, Miss Catley, Mrs. Billington, Mrs. Jordan, Peg Woffington, Perdita Robinson, Mrs. Cowley, George Colman, Dr. Arne, Rd. Cumberland, Saml. Johnson, Oliver Goldsmith, Saml. Foote, Thos. King, Chas. Macklin, Milton by Bovi, Thos. Morton, Thomas and R. B. Sheridan, Master Betty (in colors, rare), John Edwin, R. W. Elliston, the Kembles, John Palmer, Thomas Ryder (in colors), etc.

2. SCOTT (CLEMENT). The Drama of Yesterday and To-day. Presentation Copy "*To my old Friend and Loyal Comrade, A. M. Broadley, from the Author,* CLEMENT SCOTT," 2 vols., 8vo, extended to 7 Vols., 8vo, by the addition of many hundreds of Portraits, Views, Coloured Caricatures, Play-bills, Autograph Letters, etc., arranged and collected by A. M. BROADLEY, 7 vols., 8vo, handsomely bound in half polished morocco gilt by AYLING, a very fine and interesting collection. London, 1899.

The Portraits include: Mr. Farren, *fine oval stipple engraving by W. Ridley;* Mr. Farren as *Sir Charles Easy* in "A Careless Husband"; Mrs. Orger as *Mrs. Lovemore, charming steel engraving by Sievier;* F. H. Yates, *steel engraving by J. Browne;* Mr. Elliston as *Frank Heartall, fine stipple engraving;* Miss Stephens, *charming steel engraving by Hopwood;* S. Warren; Mr. T. Dibdin, *very fine oval stipple engraving by Ridley;* T. Dibdin, *fine engraving by Meyer;* T. Dibdin, A VERY FINE COLORED STIPPLE ENGRAVING; Miss C. Tunstall, *engraved by Woolnoth;* Miss Smith, *engraved by Carden,* and others, including Mde. Vestris, Chas. Kemble, Mr. Wrench, George Colman, Mr. Suett, E. Kean, Mr. Rae, R. Palmer, Mrs. Siddons, Charles Matthews, Mr. Blanchard, Mr. Bartley as *Sir John Falstaff;* Tyrone Power, Signor Vestris, Miss Foote, *a charming stipple engraving;* AND MANY MORE.

The Views and Coloured Caricatures include: The Coliseum and Part of the Lake, Regent's Park, from the River, *engraved by Tombleson, proof on India paper;* T. P. Cooke, *a humorously colored full-length caricature, with the following inscription at the foot, "The joint work of George and Robert Cruikshank," written in the autograph of the former;* Grimaldi's Tandem, in the Comic Pantomime of "The Golden Fish," *a large folding colored etching, humorously drawn by W. Heath;* T. Matthews as *Clown, humorous etching;* Mr. Ducrow in the "Vicissitude of a Tar," *large and humorous engraving by Lloyd;* Freemasonry at Drury Lane, *a large folding humorous etching, exhibiting many personages, including A. M. Broadley (Secretary), Augustus A. Harris (the Worshipful Master), Earls Lathom and Ouslow, etc.;* Humorous Etching, "They look after the Schooling of the Little Ones at Drury Lane Theatre now"; and other large folding CARICATURES ON FREEMASONRY, and many other HUMOROUS ITEMS.

The Playbills include many rare and interesting items, being the only references we have of the performances of the more famous Actors and Actresses of the early XIXth century at their respective Theatres in London and the Provinces, etc. Selections as follows: THEATRE ROYAL, CORK, on Saturday, Sept. 6th, 1834, the last appearance but one of MADAME CELESTE in the Grand Dramatic Scene, "The French Spy," assisted by Messrs. Horncastle, Murray, etc., after which a celebrated "Pas de Deux" by Mr. and Miss Smith, concluding with the Grand Nautical Burletta, "Wizard Skiff," with MADAME CELESTE as Principal, assisted by Messrs. Pritchard, Horncastle, and Murray. 6½ by 13¾ inches; THEATRE ROYAL, COVENT GARDEN, on Tuesday, June 6th, 1827, MR. BRAHAM, MADAME VESTRIS, MISS PATON, and MR. YATES, will be acted the Opera of "The Slave" (with the last-named in the principal parts), Duet, "All's Well," by MDE. VESTRIS and MR. BRAHAM; also on the same Bill, "The Critic," with Miss Paton and Mde. Vestris, Mr. Braham, W. Farren, and "A Grand Sea Fight," measuring 6½ by 12¾ ins.; THEATRE

To the Walpole Galleries

12 West 48th Street, New York

Please buy for me at your Auction Sale No. ..... on.....19..
he following lots at not exceeding the prices named, which are *so much er Lot.*

These Bids are subject to Conditions of Sale printed in the Catalogue f this sale.

Name .....

Address .....

Shipping Directions .....

Lot	First Word of Title	Bid		Bought at		Sold for		Remarks
(To be filled by the Bidder)				*(To be filled by The Walpole Galleries)*				

l on this sheet for one sale only, with *full name and address plainly written. ms Cash.* References or cash deposit required with orders from strangers.

(Over)

Lot	First Word of Title	Bid		Bought at		Sold for		Remarks
(*To be filled by the Bidder*)				(*To be filled by The Walpole Galleries*)				

Bid on this sheet for one sale only, with *full name and address plainly written*. *Terms Cash.* References or cash deposit required with orders from strangers.

Royal, Covent Garden, this present Saturday. Nov. 7, 1818, will be acted "Othello," with Messrs. Chapman, Egerton, Young, C. Kemble, Yates, and Miss O'Neill as *Desdemona;* also on the same Bill, the Burlesque Tragick Opera of "Bombastes Furioso," and other further annonncements, measuring 6½ by 13 ins.; and many more rare and interesting play-bills.

Among the hnndreds of autographs contained in this set we mention the following autograph letters signed and letters signed, mainly the former: Clement Scott, the author of the work: Queen Victoria. Mme. Vestris (account signed), Chas. Kemble, Frederick Clay, Dionysius Lardner, R. Keeley. Horace Wigan, J. R. Anderson, George Rose. Henry Jackson, H. W. Astley, Isabella Dallas (Miss Glyn), Vincent Novello, John Oxenford, William Creswick, Fanny Josephs. Hermann Vezin, Patty Oliver, Julius Benedict. Walter Montgomery. Edmund Falkner, Bayle Bernard, Andrew Halliday, H. Sutherland Edwards, Wm. T. Moncrieff, John Parry, Howard Paul, Arthur Sullivan, W. H. Kendal George Grossmith, Dean Farrar, Tom Hood. E. L. Blanchard, Thos. Morton. Robert Reece, Miss Kelly, Jeanette Patey, Jimmy Rogers, Subscription for Mrs. Glover, signed by 12 noted actors and actresses including Helen Faucit, Mathews. Boothby, Farren, Webster. etc., George Wyndham. Jean de Reszke. Drinkwater Meadows, Edward Fitzball, Eleanor Bufton. Joseph Hatton. John Manners. E. W. Godwin. Leigh Murray, Leicester Buckingham. Thos. Woolner. J. Ashby-Sterry. John Hollingshead. Sidney Herbert, J. A. Toole, John Billington, Isabel Bateman.

3. KEMBLE FAMILY. Annals of the Kemble Family, by Percy Fitzgerald, London, 1875, Extra-Illustrated by the addition of many hundreds of Miniatures, Mezzotints, oval copper and steel portraits, views, maps, caricatures, and rare playbills, autographs, etc., with Campbell's Life of Mrs. Siddons, 2 vols., London, 1834, the whole extended to 15 vols., 8vo, handsomely bound in half blue crushed levant morocco. theatrical tools, etc., stamped in gold on backs, top edges gilt, uncut.

A fine and interesting set. From the library of the celebrated English author, journalist, and collector, A. M. Broadley, who personally extra-illnstrated this set. There is, therefore, no comparison between this item and the so-called extra-illustrated sets frequently offered by English dealers, whch are manufactured wholly for selling purposes This copy is nothing less than a magnificent and comprehensive collection of autograph and illustrative material, pertaining to the English stage during the last portion of the 18th Century. and the beginning of the 19th. and dealing particularly with the celebrated theatrical family, the Kembles, and Mrs. Sarah Siddons, "The Tragic Muse."

The Portraits Include: Mrs. Siddons in the character of "The Tragic Muse"; E. A. Sothern, as "Lord Dundreary"; Mrs. Siddons, engraved by Blythe after Hamilton; Mr. Winston, engraved hy Ridley; Thomas Campbell, engraved by Blood; Mrs. Siddons. a small oval engraved hy Thompson; James Boaden. engraved by Ridley after Opie; J. P. Kemble, engraved hy Gardiner after Harding; J. P. Kemble, mezzotint by Ridley

after Stuart; George II, oval portrait; Mrs. Lee Lewis, as "Lady Sadlife," engraved by Thornthwaite, after De Wilde; Mr. Lee Lewis, as "Capt. Bobadil" in "Every Man in his Humour," engraved on copper by Leney after de Wilde; Tate Wilkinson, oval mezzotint by Ridley; Stephen Kemble, oval mezzotint by Freeman after Kearsley; John Taylor, engraved by Cooper after De Wilde; Roger Kemble, oval mezzotint by Ridley; Mrs. Kemble, engraved on copper by Freeman after Lawrence; John Kemble, mezzotint by Roberts after Beechey; Thomas Hall, engraved by Bromley after Drummond; David Garrick, by Wilson after Roberts; R. B. Sheridan, fine copper engraving; Hugh, Earl of Northumberland, fine oval copper engraving; Mrs. Bland, oval miniature, engraved on copper by Ridley; Rev. P. Whalley, engraved by Ridley after Harding; Mr. Pratt, engraved on copper by Watson after Lawrence; Miss Seward, oval mezzotint by Ridley after Romney; Sir Joshua Reynolds, fine copper portrait by Cooper; John O'Keefe, engraved by Freeman after De Wilde; Mr. Baddeley, fine oval mezzotint by Ridley; Mrs. Crouch, oval portrait engraved on copper by Ridley; James Boswell, engraved on steel by Finden after Reynolds; Rev. John Horne, oval copper portrait by Ridley; Henry Mackenzie, fine steel portrait engraved by Freeman and Watson-Gordon; Isaac Reed, engraved by Knight after Harding; Mr. Kelly, mezzotint oval portrait, drawn and engraved by Conde; Prince Hoare, fine copper portrait by Ridley after Northcote; Sir Thomas Lawrence, engraved on steel by Thomson after Landseer; Samuel Richardson, engraved on copper by Cook after Highmore; and Hundreds More.

View, Playbills, Maps, Etc.: A Colored Caricature of Mrs. Siddons rehearsing in the Green Room, after the style of Rowlandson; FINE COLORED MAP OF WARWICKSHIRE, 1787, measuring 10½ by 8¼ inches; ditto of Glostershire; ditto of Staffordshire, all three engraved by John Carey; Fine View of the City of Hereford, from the North-East, brilliant impression, measuring 7¼ by 4 ins.; circa 1650. Plan of Canterbury, finely engraved on copper, with views of St. Andrew's church, St. Augustine's Monastery, the Conduit given by the Archbishop Abbot and Arms, etc, in the corners, measuring 15 by 12 ins., date 1779; Prospect of Birmingham, brilliant impression of the copper engraving, measuring 7½ by 4½ ins., date 1753; AN EXCEEDINGLY FINE WATER COLOR DRAWING OF "THE SHOULDER OF MUTTON," BRECON, BIRTHPLACE OF MRS. SIDDONS, JUNE 13TH, 1755; View of Worcester, from the South-West, finely engraved on copper, brilliant impression, measuring 7½ by 4½ ins., date circa 1740: Folding Map of Worcestershire, partly COLORED, and engraved by John Carey, measuring 10½ by 8¼ ins., date 1787: Plan of the City of Worcester, with References, engraved on copper by Hancock, with the City's arms in corner, measuring 7½ by 6¼ ins., date circa 1700: COLORED MINIATURE of Dr. Syntax at an Auction: Wakefield from the South, engraved on copper by Stears, from a drawing by Rhodes, 1830; PLAN OF THE CITY OF DUBLIN, engraved on copper by S. Hall, measuring 19½ by 15¼ ins., date 1821; PLAY-BILL for "The Mourning Bride," and "Lilliput," at the Drury Lane Theater, measuring 9½ by 6¼ ins.: COLORED CARICATURE, "The Introduction," or George III at this Epoch, in the style of Gilray, measuring 14 by 10 ins., 1791; Edinburgh Castle, from the North-East, engraved on copper by Heath, measuring 7½ by 4¼ ins., 1788; Play-Bill for the Tragedy of Percy, with Elliston, H. Siddons, Mrs. Whitlock, etc., in the cast; also the Comedy, "Poor Soldier," with

Matthews, Cooke, etc., in the cast, at the Drury Lane Theatre, measuring 7¾ by 12 ins., 1807; Playbill for the Tragedy of Shakespeare's "Hamlet," at the Theatre Royal, Covent Garden, with Messrs. Matthews, Egerton, Young, Macready, etc., in the cast, performed for Mr. Young's Farewell Benefit on May 30, 1832, measuring 7 by 13 ins.; Colored View of Dover from The Roads; and many hundreds more.

AUTOGRAPHS: Original Autograph Manuscript of the Author. 31 pp., 8vo. Being his literary memoirs; James Boaden, Autograph Signature; Manuscript Note on the Kemble Family, found among the papers of Anne Julia Hatton (nee Kemble), 4 pages, 4to.; A. L. S., February 17, 1798. 1 page 8vo. Richard Wroughton.

4. GARRICK (DAVID). Autograph Letter Signed. 2 pp., 4to, Apl. 9, 1761. To Lord Holdernesse.

A fine letter written at the zenith of his career in 1761 when he dominated the English speaking stage to the Secretary of State, requesting an appointment for a friend:

"The Public Papers speak with great Confidence of an additional Happiness to this Kingdom & that in Consequence, a new Establishment will take place in ye Household . . . Should this be the case you would make one of the most deserving Men, a Happy One," etc.

5. KEAN'S SHAKESPEREAN REVIVALS. CHARLES KEAN'S SCRAP BOOK. A thick folio volume containing about 600 drawings for the noted actor's famous Shakesperean revivals. Bound in half morocco.

This remarkable and Unique volume of drawings in color contains the costume, civil or military, for the plays of Richard the Second, The Tempest, King Lear, Merchant of Venice, King John, Much Ado About Nothing, and Henry the Fifth. Every character is drawn, not only the leading ones but even to merely incidental characters as spectators in crowd scenes, London tradesmen in their City Company liveries, etc. There are a few tableau scenes, including a full-page drawing of the King and Courtiers in Richard the Second, the death-bed of John of Gaunt showing the bed with its tapestries and hangings. Some of the drawings have the names of the actors added who took those parts, as Charles Kean, Mrs. Kean, Mr. Cathcart, and many others. James R. Planche, the herald and dramatist, designed the costumes for these revivals and in all probability these are his original drawings.

An interesting reference to this volume is made in Coleman's "Players and Playwrights," vol. 1, p. 115—"Although she survived her husband for some years, at his death Mrs. Kean's public life was over. She still, however, took an active interest in the theatre, and when I made my *debut* in town, she permitted me to have access for reference to the magnificent series of drawings which she had preserved of the Princess' production of "Henry V." The titles of some of the plays are apparently in Mrs. Kean's handwriting. A few engraved portraits, etc., are also included.

6. KEAN (EDMUND). Autograph Letter Signed, 2 pp. and postscript. Full letter sheet, 4to, Covent Garden, n. d. (1812).

To Mr. Hughes, proprietor of Sadler's Wells, asking for money to get to Weymouth: *"It is my wish to depart by to-morrow's Coach for Weymouth, but I frankly confess I at present have not the means if you would oblige me, Mr. Finch or Miss Tidswell will become answerable for my immediate appearance . . . I should not ask so great a favor, but my Aunt whose purse was ever open to my necessities, is at this moment as bare in pocket as myself . . . it is my intention shou'd Fortune favor my designs to make the Situation you have offered me a Permanency & as I have ever shewn unremitting attention to my Professional Duties, I despair not of joining your Approbation to the public's," etc.*

A most engaging letter written just previous to the dramatic moment when Kean, *"a very model of a strolling player, shabby, almost shoeless, made his appearance at Drury Lane as Shylock . . . with such a burst of enthusiasm as had not been heard since Mrs. Siddons first played Isabella."*

7. ——. A. L. S., 1 p. 4to, Dorchester, Nov., 1813, full letter sheet with address to Elliston, Manager, of Drury Lane.

KEAN'S NOTE OF HIS DRURY LANE OFFER—his first opportunity "to read Shakespeare by flashes of Lightning" as Coleridge described him, and his refusal of it because pledged to "Little Drury."

"I have received a very liberal offer (it was £8 a week) from the Proprietors of Drury Lane. It gives me sincere regret that the proposals did not reach me before I had commenced negotiations with you, but I hope, Sir, you will take the more liberal side of the question when I decline the offer'd engagement for Little Drury—another time I shall be happy to treat with you."

8. ——. A very fine Autograph Letter Signed. 2 pp., 4to, Exter. 1816, to Henry Lee of the Theatre, Wells.

Mentioning the great characters connected with his fame, "Shylock." "Othello," "Hamlet,' "Bertram," and "Sir Giles," and refusing to play Othello.

"I wish you to change Othello for something else—I cannot play that & "Sir Giles;" either "Shylock" or "Hamlet" in the place of it, or "Bertram"—that w'd draw a good house—at all events I must beg you will not ask for "Othello."

There is probably not such another letter in the market mentioning all of his great Shakespearean roles by Kean himself; it is also signed in full "Edmund Kean." Very rare in this form.

9. ——. Autograph Letter Signed and countersigned, 2 pp., 4to. Shakespeare Cottage, New York, May 14 (1826), To J. Cooper, London.

Commenting on his failure in America: *"Get the enclosed copied in the London Papers, I shall be there a short time in the summer of 1827 —but the Yankees say "that they see England damned before they suffer me to act for them. I say—Amen," etc.*

10. ——. Autograph Letter Signed, 1 p. 4to, Sept. 27 (1829), full letter sheet to George Bartley, Comedian of Drury Lane.

Written from Scotland: *"I close in Edinboro Wednesday—from there to Newcastle, Scarborough, etc., in the three characters of 'Richard,' 'Shylock' and 'Sir Giles.' . . . If you think I may be instrumental to the interests of my brother performers, be assured you may command me."* Signed in full "Edmund Kean."

11. ——. A Most Interesting Collection of 102 Letters, etc., ranging from 1813 to 1825, comprising 31 Letters to Edmund Kean, 28 to Mrs. Kean, 34 by Mrs. Kean, and 9 other letters and documents including the Original Draft of part of a Letter in Kean's handwriting, and the Original Agreement with Kean for his performance at Boston (U. S. A.). The letters include 5 from Lord Essex to Kean and Mrs. Kean, in one of which he says ". . . call before 12 o'clock. I want to make you vain by telling you what Sheridan said last night before the wine had taken hold of his senses." One dated Feb., 1829, from Thomas Gibson, Kean's Doctor, advising him as to diet and temperance and telling him to avoid all wines. Kean's second season at Drury Lane was brought to an abrupt close early in 1829 owing to illness. A very special and anonymous letter to Edmund Kean upon the folly of his fast life and urging him to reform, dated 6th Dec., 1836. A long and interesting letter from J. H. Merivale about plays referring to Kean's Richard II. A letter from A. Plumptre to Mrs. Kean referring to a Cup to be presented to Mr. Kean, in the Saloon of the Theatre, and asking Mrs. Kean and Mr. Merivale to join the party for dinner. A long and interesting letter by Mrs. Keeley to Mrs. Kean offering assistance and advice as to dresses for plays. Five letters from Samuel Whitbread, Chairman of Drury Lane Theatrical Fund, as to presenting 5 shares to Kean in memory of his great talent. A very interesting letter from J. H. Merivale to Kean, dated 10th April, 1814, informing him of Lord Byron's present of a snuff box. Six letters from George Lamb, submitting plays for Kean's approval and opinion. Also letters from Jane Porter,

writer of many plays acted by Kean; Mrs. C. W. Ward offering Mrs. Kean a Box at Drury Lane. In the Original Draft of the letter referred to above Kean says: " . . . I beg leave to remind him that Mr. Kean can only appear in the British Metropolis as the first actor in the first theatre." The Memorandum of Agreement with Kean for his performance at Boston reads: " . . . Mr. K. to perform two weeks, four nights per week, commencing Monday, May 19th, 1821: To share receipts after Two Thousand Dollars, and to have a Benefit on the 9th night, clear of all charges. Boston, March 8th, 1821." AN EXTREMELY INTERESTING COLLECTION OF LETTERS, PRESERVED IN AN ART-LINEN SLIP CASE.

12. ——. Cox vs. Kean: Fairburn's edition of the trial for Criminal Conversation with the Plaintiff's wife; Duncombe's edition of the same trial, fourth edition with four extra pages containing all the letters, *with full length portrait of Kean;* Reed's cheap edition, containing the whole of the suppressed letters of Mrs. Cox to Kean; Sixth edition of Duncombe's report of the trial, the only correct edition. The four bound in one volume, old half calf. London, 1825.

VERY RARE. With eleven rare folding caricatures in colors, by R. Cruikshank, Marks, Jones, etc., all of the trial and all showing both Mrs. Cox and Kean.

13. ——. KEAN (MARY). A. L. S. of Kean's Wife, full letter sheet, 1 p., 4to, London, May, 1814.

Paying a debt to a friend in Cheltenham, and reflecting the new prosperity of Kean in every word, "*Mr. Kean is going down to Cheltenham to play one night—I would not wait for that, I was anxious to go into Cheltenham free of Debt.*"

14. KEAN (EDMUND). As Richard III, half length. Colored crayon drawing, about 13 x 10 in. In gold frame.

AN EXCEPTIONALLY FINE DRAWING and undoubtedly by the same artist, James J. Halls, who executed the famous painting in the South Kensington Museum. The Museum Painting is full-length and he stands on the battlements of a castle. The attitude, droop of the head, folded arms, costume, is identical with this drawing, and there can be little doubt that it is the original study made for the large painting. The head, with its crown of ermine and jewels, is most carefully finished.

Accompanying the portrait is a letter of Augustus F. Weymark, dated London, 1857, presenting the drawing to Charles Kean.

15. ——. As Shylock. Lithograph. Trimmed close and inlaid. 4to. Colored.

One of the rarest portraits of Kean.

16. ——. As Richard the Second. Etching. 4to. Colored. London: W. West, 1815.

Extremely rare. Richard II is an almost unknown role of Edmund Kean.

17. ——. As Othello. Drawn and engraved from life by J. W. Gear. Lithograph. Printed by C. Hullmandel. 4to. Colored.

One of the most noted portraits of Kean AND VERY RARE.

18. ——. As Richard III. Etching by George Cruikshank from a drawing by I. R. Cruikshank from life. 4to. Trimmed close and inlaid.

19. ——. As Richard III. Painted by G. Clint. Engraved by R. Cooper. 4to. Colored and touched with gold.

20. ——. As Richard III. Etching. 4to. Colored. London, W. West, 1824.

21. ——. As Richard III. Act. V, scene last. J. W. Gear, fecit. Lithograph. Printed by Hullmandel. 4to. Colored.

"From an original sketch in the possession of Robert Albion Cox." Cox was the husband of the lady in the divorce case of Cox versus Kean. A VERY RARE PORTRAIT.

22. ——. As Chief and Prince of the Huron Tribe of Indians. Stipple engraving by G. F. Storm, painted by F. Meyer. Published, London, 1827. Sm. folio.

23. SHAKESPEARE. THE IRELAND FORGERIES. The Confessions of William Henry Ireland containing the particulars of his fabrication of the Shakespeare Manuscripts, with Anecdotes and Opinions . . . etc. London, 1805. Tragedye of Kynge Leare, and a fragment of Hamlet (from the "Miscellaneous Papers and Legal Instruments . . . in the possession of Samuel Ireland, London, 1796"). Bound together in one volume folio, half calf. The "Confessions" inlaid to quarto.

Extra-illustrated with many plates, drawings, etc., and specimens of the original forgeries together with the original copper-plate engravings made from them originally published in the "Miscellaneous Papers, 1796," and the title-page, and preface of this book.

Originally in the collection of Augustus Frederick, Duke of Sussex, son of George III, who has written and signed a note on the fly-leaf stating that he bought it in the sale of a library by auction in 1813. The volume, extra-illustrations, etc., as here existing, was apparently made up by the forger, W. H. Ireland, himself, as on some of the drawings he has written "by Miss J. Ireland, my youngest sister," "By my youngest sister Jane Ireland," etc., and he has also written in places references to his "Confessions." Jane Ireland was the sister who directed and superintended the destruction of nearly all the copies of the "Miscellaneous Papers" and the copper-plates, only a little over 100 copies having been sold before the sale was stopped. The copy seems next to have been in the possession of Dr. Samuel Parr, who is mentioned in the "Confessions" and who has written in places statements controverting some of those made by Ireland.

The forgeries included in the volume comprise:

Three autographs of Shakespeare on a leaf; Signatures of Shakespeare and Richard Fraser on parchment; the Profession of Faith of Shakespeare, closely written on two fcp. leaves and signed; letter of Shakespeare to Richard Crowley, 1p. sm. folio; Letter of Queen Elizabeth, with note added by Shakespeare; letter of Shakespeare to the Earl of Southampton, 1p. fcp. signed; letter of the Earl of Southampton to Shakespeare at the Globe Theatre, 1p. fcp.; love letter of Shakespeare to Anne Hathaway, with a lock of her hair, 1n., the hair attached at the bottom; a series of love verses to Anne Hathaway, signed by Shakespeare with initial, 1p. fcp.; promissory note of Shakespeare to John Heming, one of the editors of the "First Folio"; receipt of John Heming for the preceding amount; two receipts from Shakespeare to the Earl of Leicester for expenses for playing before him; signatures of Shakespeare and John Lowin, actor in Shakespeare's company, on parchment; similar signatures of Shakespeare and Henry Condell; drawing by Shakespeare of his house in Blackfriars, with short note concerning it; the arms of Shakespeare and Ireland, drawn by the former on parchment; epitaph by Shakespeare on Ireland; signature on parchment of Shakespeare; another similar; Shakespeare's ms. title-page to the "Tragedy of Kynge Leare," signed, and the final leaf of the same, also signed, 2 leaves; a leaf of the manuscript of Hamlet. Each of these pieces is accompanied by the copper-plate engraving of it, and in addition there are engravings of some of the other forgeries not contained in this volume.

The engravings and illustrations that are added number over fifty. Two of these are exceptionally fine and rare—a portrait of Mrs. Jordon,

a stipple engraving printed in colors, and a similar color print of Miss Linley, the sister-in-law of Richard Brinsley Sheridan. To this latter Ireland has added a note that Westall made the drawing for the portrait especially for his mother who was her constant companion. Other illustrations are drawings in color by Samuel Ireland of Anne Maria and Jane Ireland, View in Blenheim Park, View of Shepperton, two different views on the River Severn, two drawings by Jane Ireland one in color, etc. Other engravings include portraits of Shakespeare including a reproduction of the Droeshout portrait, a mezzotint by H. Greene, etc.: mezzotint portraits of Charles I, Bolingbroke and others; engraved portrait of Samuel Ireland from a private and suppressed plate, and his book-plate; a large and rare caricature of the discovery of the manuscripts; portraits of W. H. Ireland, Queen Elizabeth (by Crispin van Queboren, 1625), Earl of Leicester, Sir Philip Sidney and others mentioned in the Confessions.

24. ——. Select Observations on English Bodies: or, Cures both Empericall and Historicall, performed upon very eminent Persons in desperate Diseases. First Written in Latine by Mr. John Hall. Physician living at Stratford upon Avon, . . . now put into English for common benefit by James Cooke. 12mo, with half title and errata, original leather, preserved in a morocco gilt solander case by Morrell. Lond., 1657.

First Edition. Extremely rare. Written by Dr. John Hall, who married Shakespeare's daughter, Susanna, mentioning her, his daughter Elizabeth (Shakespeare's grand-daughter) and friends and contemporaries of the Dramatist. The book is in the original binding and there are a few trivial defects found in books of this period. There are many contemporary marginal notes.

Dr. Hall was the son-in-law of Shakespeare, marrying the dramatist's daughter Susanna in 1607; Shakespeare bequeathed New Place to her, and the house in Blackfriars purchased by him in 1613. Elizabeth, daughter of Dr. Hall and Susanna, received Shakespeare's plate, and on her mother's death inherited New Place and the other property left by Shakespeare.

The volume is a description of the medical cases attended by Dr. Hall, and the remedies he used. Among them are two references to his wife Susanna and one to their daughter Elizabeth. There are many references to Shakespeare's friends and contemporaries. Mr. Quiney (page 52), whose death he mentions and whom he describes as *"expert in tongues and very learned,"* is undoubtedly Richard Quiney who died in 1602, after whose wife Shakespeare's daughter Susanna was named. The only extant letter to Shakespeare is one from Richard Quiney; his son Thomas Quiney married Shakespeare's second daughter Judith.

Mrs. Sadler (page 131), described as aged 60, must be Judith Sadler after whom Shakespeare's second daughter was named. Hammett or Hamlet, Sadler's name was given to Shakespeare's only son; he was an intimate friend and one of the beneficiaries under Shakespeare's will. Michael Drayton is also mentioned (page 26); Drayton is known to

have visited Shakespeare at Stratford, and the Rev. John Ward, Vicar of Stratford. relates that Shakespeare died after a drinking bout with Drayton and Ben Jonson. Anne Ward, who may have been related to the Vicar, is mentioned on page 212. A Captain Bassett is mentioned twice, and this surname is one of the Warwickshire names used by Shakespeare in "Henry VI," part I. DR. HALL HIMSELF IS BELIEVED TO HAVE BEEN REPRESENTED BY SHAKESPEARE AS CERYMON IN PERICLES.

As family physician at the Shakespeare home, Dr. Hall probably attended Shakespeare in his last illness and at the risk of seeming unkind it might be said that if that illness had not proved fatal, it might have been recorded here. THE EPITAPH ON THE STRATFORD BUST OF SHAKESPEARE AND THE INSCRIPTION ON THE TOMB OF ANNE HATHAWAY ARE SAID TO HAVE BEEN WRITTEN BY HALL. DR. HALL WAS ALSO THE EXECUTOR WHO PROVED SHAKESPEARE'S WILL.

25. ——. An Essay on the Writings and Genius of Shakespear, compared with the Greek and French Dramatic Poets, with remarks upon the Misrepresentations of M. de Voltaire. 2nd Edition. 8vo, contemporary calf gilt. London, 1770.

Presentation copy from Mrs. Montagu, 1771, and a beautiful old example of the gilt binding of the period on marble calf; the front and back in a Chinese Chippendale pattern then just being introduced into England in every form of art, furniture, etc. Mysterious birds on gilded swings scream at a hive of bees in a beautiful lattice and floral medallion of trifoil shape; birds flying and in scroll panels below with a tiny Chinaman leaping above a Unicorn flanked by scroll and lattice patterns, with a sailing boat and neighing horse's head in shaped medallions below connected with floral garlands, THE WHOLE FORMING ONE OF THE FINEST EXAMPLES OF SUCH BINDING OF THE PERIOD OF ABOUT 1770.

The Dramatic Collection

of

CHARLES BURNHAM

of

Daly's, Wallack's and Other Theatres

---

1. ADE (GEORGE). The Sultan of Sulu. First Edition. Illustrated. 12mo, wrappers. New York, 1903.

2. ——. Cabinet photograph from life, autographed with presentation inscription to Mr. Burnham, Chicago. March 2, 1904.

3. ARCHER (WILLIAM). The Theatrical World, 1893 to 1897. Dramatic Criticisms of current plays with synopsis of playbills, etc. 5 vols., 8vo. Pencil marked in places.

   1894 has an introduction by George Bernard Shaw, 1895 by A. W. Pinero, and 1897 by Sydney Grundy.

4. ARLISS (GEORGE). Autograph Letter Signed, 2 pp. N. Y., 1912. Friendly letter regretting his having to leave Wallack's after so long an engagement.

5. AUTOGRAPH ALBUM. An album containing the signatures of the members of the 31st Congress, Second Session, Dec. 2, 1850, to March 3, 1851. The signatures include Elbridge Gerry, Sam Houston, Pierre Soule, S. P. Chase, Jefferson Davis, Lewis Cass, H. Hamlin, S. A. Douglas, Andrew Johnson, etc.

6. AUTOGRAPHS. George Ade, A. N. S.; Viola Allen, four A. L. S.; Frances Hodgson Burnett, A. L. S. on the dramatisation of the "Lady of Quality"; Blanche Bates, A. N. S.; etc. (9)

7. ——. Envelope in the handwriting of Theodore Roosevelt (pencil) from Central Africa, with 15c stamp of the East Africa and Uganda Protectorate, and photograph of the letter; Lester Wallack, cut signature; Francis Wilson, A. L. S.; Viola Allen, A. L. S.; etc. (8)

8. ——. Sir S. B. Bancroft, portion (3 pp.) of an A. L. S. with the signature; Blanche Bates, two A. L. S.; Billie Burke, an A. L. S., and a quotation; James Bryce, L. S.; etc. (10)

9. ——. A. L.'s S. of A. M. Palmer, E. S. Willard, Chas. Wyndham, Charlotte Walker, Julia Sanderson, etc. (10)

10. ——. A. L.'s S. of H. J. Montague, Ellen Terry (short note), Gen. Sherman, Wm. Warren, E. S. Willard, Helen Ware, etc. (10)

11. ——. Grover Cleveland, L. S.; with A. L.'s. S. of W. H. Crane Henrietta Crossman (2), Marguerite Clark, Ida Conquest and others. (12)

12. ——. L.'s S. of Admiral Dewey and Chauncey M. Depew. with Autograph Letters Signed of Fanny Davenport, Louise Dresser (2), Marie Doro, Dorothy Donnelly, etc. (13)

13. ——. Julia Marlowe. autographed quotations; Mary Anderson. short note; Tommaso Salvini, autographed sentiment, Madame Nazimova. E. S. Willard, Wm. Warren, Charlotte Walker, etc (15)

14. ——. A. L.'s S. of Yankee Robinson, 1855, Wm. Winter, 1911. John Sefton, 1851; J. E. Owens, 1852, Herman Merivale, 1881, on a piracy by Genevieve Ward of a play by him, W. J. Florence (signature), etc. (16)

15. ——. Quotation in Italian by Geraldine Farrar, signed Madame Butterfly; A. L. S. and L. S. of Mrs. Fisk with two quotations, one being from Becky Sharp: Julie Opp Faversham, an A. L. S., a L. S. and a signed quotation from "Herod"; with A. L.'s S. of Forbes-Robertson, Pauline Fredericks, Elsie Ferguson, etc. (16)

16. ——. Maxine Elliott, A. L. S., with signed quotation; Daniel Frohman, A. L. S.; Chas. Frohman, A. L. S. in pencil; Harry Furniss; Grace George; Mary Garden; etc. (16)

17. ——. A. L's. S. of Mark Lemon, Olga Nethersole, A. M. Palmer (D. S. on the Bryant Benefit), C. J. Mathews, Blanche Ring, Eleanor Robson with signed quotation from "Merely Mary Ann," Lillian Russell, Lillian Nordica, Mary Mannering, etc. (16)

18. ——. A. L.'s S. of Sir J. E. Millais, Olga Nethersole (2), Mary Mannering, R. B. Mantell, Lillian Russell, Eleanor Robson, H. J. Montague, Annie Russell, etc. (16)

19. ——. Elsie Janis, signed quotation; Mary Garden, A. L. S.; signature of Joseph Jefferson; initialled note of William Gillette; and A. L.'s S. of Matilda Heron, Madeline Henriques, George Grossmith, Weedon Grossmith, Lady Gregory, Bronson Howard, De Wolf Hopper, Jane Hading, etc. (20)

20. ——. Autograph Letters Signed of Enrico Caruso, A. M. Palmer, Irvin Cobb, David Belasco, etc., in response to the invitation to the annual dinner of the Theatre Managers Association. (7)

21. ——. Another similar lot including W. H. Crane, Sir Charles Wyndham, Hy. Mayer, David Belasco, etc. (8)

22. ——. Over 200 similar letters, but mainly letters signed. The signatures include Grover Cleveland, Woodrow Wilson, H. W. Taft, Augustus Thomas. Henry Arthur Jones, W. R. Hearst, Cyril Maude, J. W. Alexander, George M. Cohen, Rex Beach, Richard Croker, Gen. Nelson A. Miles. Heinrich Conried, George Ade, Elbert Hubbard, the Frohmans, etc. With menus, etc.

A remarkable collection of the signatures of over 200 of the most prominent men of the time, including actors, statesmen, authors, painters, politicians, business men etc.

23. ——. Signatures cut from letters, etc., of Lillie Langtry, Sir Henry Irving, J. W. Wallack, Lester Wallack, Fanny Davenport, James Lewis, Stuart Robson. J. T. Raymond, Bronson Howard, Madame Janauschek, etc. About 50.

24. ——. Another similar lot including signatures of Edwin Forrest, John Brown (of Harper's Ferry), Chas. Fisher, Lydia Thompson, C. J. Mathews, Ellen Terry, Thomas Nast, L. Delmonico, Mrs. E. L. Davenport, John McCullough, Lester and J. W. Wallack, John Brougham, E. A. Sothern, etc. About 80.

25. BACON (FRANK). Carbon photograph in "Lightnin'," also a photograph of the Company. Both with autograph inscription by Bacon. (2)

26. BAKER (H. BARTON). History of the London Stage and its Famous Players, 1576-1903. *Portraits.* 8vo. London, 1904.

27. BANK NOTES. Various notes (worn). Michigan, Indiana, etc., in the "fifties"; Confederate States, Alabama, ten and fifty cents; Confed. Railway pass; etc. About 20 pieces.

28. BARRETT (LAWRENCE). Two A. L. S., 1879 and 1881, on proposed arrangements for playing in England, etc.

29. BERNHARDT (SARAH). Three short A. N. S., 1887, asking for tickets for a performance.

30. ——. Cabinet Photograph from life, by Sarony, N. Y., 1880. Autographed and dated Boston, 1880.

31. ——. Bernhardt. By Jules Huret. Translated by G. A. Raper. Preface by Rostand. 55 *illustrations.* 8vo. London, 1899.

32. BOOTH (EDWIN). Autograph Letter Signed, 1 p. 8vo, Dec. 20, no year, sending a subscription, and mentioning that his daughter Edwina is married and the mother of two children; that Mrs. Booth "passed away after a tedious and painful disease of the throat six years ago." Mounted in a frame with a cut signature of Booth and two early card photographs.

33. ——. Short A. L. S. 1 p., 1879, stating that his engagements for the fall are made and he cannot go West.

34. ——. Full bust photograph, half life size. In fine unfaded state.

35. ——. As Hamlet, two different; as Iago; as Richelieu; and various other cabinet photographs from life; also portrait of J. B. Booth. (10)

36. ——. Booth's Theatre. S. E. Cor. Sixth Ave. and 23rd St. 12 various bills, and programmes, 1869-1875, including Booth as Romeo and Hamlet, Charlotte Cushman in Macbeth, her last appearance on the stage (Nov. 7, 1874), Calvert in Henry the Fifth, etc.; Booth's Theatre; Behind the Scenes, illustrated pamphlet, 1870, 16 pp.; about 100 sheets, each containing the signatures of actors and employees of the Booth Theatre from 1874 to 1878, among them being the signatures of Lawrence Barrett, G. Vandenhoff, E. L. Davenport, Agnes Booth, Genevieve Ward, Fanny Brough, George Rignold, Louis Aldrich, and other well-known names.

37. ——. Programme of the opening night of Romeo and Juliet, Feb. 3, 1869; Hamlet at Booth's Theatre, small pamphlet by A. Matthison for Booth, Jan., 1870; Acting copy of Richelieu as performed by Booth, N. Y., n. d.; programme of Henry IV at Booth's with first performance of Hackett there as Falstaff. (4)

38. BOOTH (JUNIUS BRUTUS). The Tragedian: an essay on the Histrionic Genius of J. B. Booth. By T. R. Gould. *Portrait.* 12mo, half calf gilt. New York, 1868.

39. BOSTON, MASS. The Memorial History of Boston. Contributions by J. G. Whittier, C. F. Adams, Justin Winsor, J. H. Trumbull, F. S. Drake and others. *Many hundred reproductions of rare portraits, autographs, views, etc.* 4 vols., roy. 8vo. Boston, 1881.

40. BOSTON MUSEUM. Scrap-book containing programmes of plays at the Boston Museum, 1870-72. Included are the newspaper letters by J. W. Wallack, Chas. Fechter and F. S. Chanfrau on their quarrel at the Globe Theatre, and also the dispute between Dion Boucicault and the critic of the Boston "Globe."

41. BOSTON THEATRE. History of the Boston Theatre, 1854-1901. By Eugene Tompkins and Quincy Kilby. *Several hundred portraits, etc.* Tall 8vo. Boston, 1908.

42. BOUCICAULT (DION). A. L. S., 4 pp. London, Dec., 1864. Giving the terms for royalties and relating his successes in London and mentioning his wife "Agnes."

43. ——. A. L. S., 2 pp., undated, stating that he wants a pretty girl in the piece, not a great actress, "*something without hair on it's upper lip, that does not walk like a circus rider and only fit to star . . . if there be such an article.*" Short A. N. S.; A. L. S., 4 pp., 1869, concerning a debt due from John Sefton, etc. (3)

44. ——. A. L. S., 4 pp., London, 1869, on collecting his royalties and general news, "*Robertson's new piece at P. of W.'s is postponed as Marie Wilton Bancroft is underlined for a baby; Byron is at work on a burlesque for the Globe,*" etc.; with four other letters by him, each from two to four pages. (5)

45. ——. Playbill of the opening night of his famous drama the "Colleen Bawn," Laura Keene's Theatre, March 29, 1860.

46. BOWERY THEATRE. About 30 various bills from 1833 (J. B. Booth) to the "sixtys."

47. BROUGHAM (JOHN). The Game of Love, an original comedy, by John Brougham. First Edition. 12mo, wrappers. New York (1855).

With autograph inscription by Brougham, to J. W. Wallack.

48. ——. The Lottery of Life. 12mo, wrappers. London, n. d. (1867). Autographed by John Brougham.

49. ——. Life, Stories and Poems, comprising his Autobiography, Supplementary Memoir, etc. Edited by William Winter. *Portrait, etc.* 8vo. Boston, 1881.

50. ——. The original agreement between James Fisk and John Brougham for the management by the latter of the Fifth Avenue Theatre (24th Street). Signed by Fisk and Brougham, January 25th, 1869.

51. BUCHANAN (ROBERT). A. L. S., N. Y., n. d. Friendly letter to Lester Wallack, two letters of the same on preparing a revised edition of "Squire Kate" for Miss Georgia Cayvan and on a controversy with Daniel Frohman over the rights, and letter of E. Michael on the same; A. L. of Miss Georgia Cayvan to Charles Frohman requesting an engagement; A. L. signed in initials of Daniel Frohman on engaging her, with a memorandum of proposed terms. (8)

52. BUCKSTONE (J. B.—English actor, 1802-1879). Autograph Letter Signed, 2 pp., 1867. To Lester Wallack requesting a loan on account of bad business.

53. BURTON (WILLIAM E.). A Sketch of his Career with recollections of his performances. By W. L. Keese. *Portraits.* 4to, half morocco, rubbed. New York, 1885.

Large Paper.

54. ——. Fob worn by Burton, given by him to W. J. Florence and by Florence to Mr. Burnham; Britannia metal spoon used by Burton when playing Captain Cuttle (broken). Two pieces.

55. CALDERON. The Dramas of Calderon, translated from the Spanish. By D. F. McCarthy. 2 vols., 12mo, half calf, gilt. London, 1853.

56. CALIFORNIA. The iron handle and bolt of the door of the First Theatre built in California (Monterey).

57. CARTER (MRS. LESLIE). As Mrs. Helyett. Pencil drawing by A. J. Goodman, 1891. Large folio, signed.

58. CARUSO (ENRICO). Caricatures. Drawn by Caruso. Folio. New York, 1914.

Presentation copy from Caruso to Mr. Burnham with Caruso's signed autograph inscription.

59. CHATHAM THEATRE, N. Y. Account Book of the Chatham Theatre, payment forms with counterfoils. About 200 counterfoils are written in with the names of payees and sums paid, including J. B. Booth, Barnum, Wood, J. R. Scott, Sloman, Wallack, etc. The corners gnawed by mice and leaves in water-stained and poor condition.

60. CLEMENS (S. L.—"Mark Twain."). Autograph Letter Signed, 2 pp., no date. On the loss of a diamond ring at a theatre and asking Miss Marbury to make enquiries for it and if she will "*God will bless you for He takes an interest in jewelry.*"

61. ——. Autograph Letter Signed, 1 p., 12mo, 21 Fifth Avenue (N. Y.), Jan. 11, 1906, declining an invitation.

62. ———. The Gilded Age. Hartford, 1884; Roughing It. Hartford, 1884. Both illustrated. 2 vols., 8vo, cloth worn.

63. COLEMAN (JOHN). Players and Playwrights I have known: a review of the English Stage from 1840 to 1880. *With 50 illustrations from authentic portraits.* 2 vols., 8vo. Philadelphia, 1890.

64. COLLIER (WILLIAM). Don't Do That. Illustrated. N. Y., 1909; Glovers' Story of a Theatre (Chicago). Portraits, 1898; Barnum the Yankee Showman, Lond. (1854); Beauvallet, Rachel and the New World. N. Y., 1856; Adelaide Neilson Souvenir. Photographs. N. Y., 1885; etc. (12)

65. COLONIAL TIMES ON BUZZARD'S BAY. By W. R. Bliss. Second edition, enlarged. *Map and illustrations.* 8vo. Boston, Riverside Press, 1889.

66. COLORED COSTUME PLATES. French actors and actresses in various roles; Swiss Costumes, from the 12th century; Italian Peasant costumes, etc. Colored. (34)

67. COOK (DUTTON). A Book of the Play: studies and illustrations of Histrionic Story, Life and Character. 2 vols., 8vo. London, 1876.

68. ———. On the Stage: studies of Theatrical History and the Actor's Art. *Portrait.* 2 vols. 8vo. London, 1883.

69. COURT THEATRE. Royal Dramatic Record, a complete history of Theatrical Entertainments at the English Court from the time of King Henry VIII. *Illustrations and programmes.* Edited by J. K. Chapman. Roy. 8vo, morocco gilt. London (1849).

70. CRAWFORD (M. C.). The Romance of the American Theatre. *About 75 portraits and views.* 8vo. Boston, 1913.

71. DALY (AUGUSTIN). Autograph Letter Signed, 4 pp., 8vo, April, 1870. An indignant letter concerning a benefit to George Holland. He states that the Theatre that proposes giving this Benefit is the one that turned him adrift in his old age when his days of usefulness were over, and that he (Daly) took him on his company and whether playing or not gave him his salary and will continue to do so. He states that he is astounded at the suggestion, as he intends to give him a benefit at his own house, and this proposed benefit is only a cheap measure to retrieve the reputation of the manager who threw him aside; also another A. L. S., 1896, sending tickets to Wallack for Romeo and Juliet, etc. (2)

72. ——. Shakespeare's Love's Labour Lost, as acted by The Fifth Avenue Comedy Company at the Fifth Avenue Theatre for the First Time on the New York Stage. (Feb. 21, 1874.) Printed from the prompt copy as arranged by Augustin Daly. 8vo, wrappers, pp. 53. New York, 1874.

73. ——. Shakespeare's Midsummer Night's Dream, arranged for representation at Daly's Theatre by Augustin Daly, for the First Time, January 31, 1888. Preface by William Winter. *Portrait of Ada Rehan and other illustrations.* Tall 8vo, wrappers, uncut. Privately printed for Mr. Daly, 1888.

Mrs. G. H. Gilbert's copy with her autograph on the front wrapper, undoubtedly a present from Mr. Daly.

74. ——. Another copy, but without the covers.

75. ——. Programme of the opening night of Love's Labor Lost, Feb. 21, 1874; Circular of Daly announcing that "As You Like It," and "The School for Scandal" will shortly be produced; Daly's Theatre Company Portrait Album, 1875; and four other Daly programmes. (7)

76. ——. The Foresters: Robin Hood and Maid Marian. By Lord Tennyson. First produced at Daly's, March 17, 1892. Souvenir edition printed for Augustin Daly. *Portrait of Ada Rehan.* 12mo, binding broken. New York, 1892.

77. ——. Life of Augustin Daly. By Joseph Francis Daly. Portraits. Thick 8vo. New York, 1917.

78. ——. Memories of Daly's Theatres. (By E. A. Dithmar, G. P. Lathrop and Talbot Smith.) *Portraits and illustrations.* Sm. 4to, wrappers. Part of one leaf lacking. (New York: Privately Printed, 1897.)

With autograph letter of E. A. Dithmar on the joint authorship.

79. ——. DALY'S THEATRES. Playbills and programmes of his theatre at 728 Broadway, West 24th St., West 28th St. and his last theatre at 30th Street. Included is a silk bill of the Opening Night at 28th St., Dec. 3, 1873, with Daly's autograph signature attached, a silk souvenir bill for June 23, 1876, programme of the opening night, Jan. 21, 1873, of 728 Broadway, pamphlet descriptive of the 30th St. theatre, three bills of the last performances at the 24th St. Theatre gathered from the ruins after the fire, one being annotated by Mrs. G. H. Gilbert to this effect, and with another note to the same effect by Mr. Burnham; also with a few bills of his London Theatre, and one of the Daly performance of "The Taming of the Shrew" at Stratford-on-Avon, Aug. 3, 1888. (26)

80. DAVENPORT (FANNY). Fedora. Drame en 4 actes. (Par) V. Sardou. Manuscript of 96 leaves in quarto, written on both sides of the leaf. Fanny Davenport's acting copy with her autograph on the first page dated Florence, 1883, and with the cast pencilled in by her.

The copy used by Miss Davenport for the first production of Fedora in America, at Haverly's Fourteenth Street Theatre, October 1, 1884.

81. DAVIDGE (WILLIAM). Footlight Flashes. Sm. 8vo, cloth, worn. Autograph of the author inserted. New York, 1866.

82. DIARY OF AN ACTRESS. Realities of Stage Life. Edited by H. C. Shuttleworth. 12mo. London, 1885.

83. DIBDIN (J. C.). Annals of the Edinburgh Stage with account of Dramatic Writing in Scotland. *Portraits.* Sm. 4to, half roan. Edinburgh, 1888.

84. DICKENS (CHARLES). Autograph Letter Signed, 1 p. London, 1868, to Lester Wallack requesting him to return a play and "*so make an end of the matter.*"

85. ——. An envelope addressed to J. W. Wallack in his handwriting and with his full signature. With his wax seal intact. Undated.

86. ——. The envelope of a letter in his handwriting with his signature in full. Post-marked, 1849.

87. DIMMICK (R. C.). Our Theatres To-day and Yesterday. Beginning of the Drama on Manhattan, etc. *Views of Old Theatres, Playbills, etc.* Sm. 8vo. New York, 1913.

88. DREW (MRS. JOHN). Autobiographical Sketch, with introduction by John Drew and biographical notes by Douglas Taylor. *Many portraits, play-bills, etc.* 8vo. New York, 1899.

89. DRURY LANE. Manuscript List of plays performed at Drury Lane under Elliston's management, 1822-25, with list of the casts. Alphabetically indexed. A very carefully written list in a 12mo volume of 144 pages.

90. DUFF (MRS. MARY). Mrs. Duff. By Joseph N. Ireland. *Portraits, etc.* 4to. Boston, 1882.

Large Paper, limited to 100 copies.

91. DUNLAP SOCIETY. The First Theatre in America; when was the Drama first introduced in America. By Hon. C. P. Daly. 8vo, wrappers. New York, 1896.

92. ——. Autobiography of Clara Fisher Maeder. Edited by Douglas Taylor. *Reproductions of rare portraits.* 8vo, wrappers. New York, 1897.

93. ——. A Group of Theatrical Caricatures. Introduction by L. E. Shipman. 12 *reproductions.* 8vo, wrappers. New York, 1897.

94. ——. The Career of Dion Boucicault. By T. Walsh. *Portraits.* Thick 8vo, wrappers. New York, 1915.

95. ——. William Dunlap: a study of his Life and Works, etc. By O. S. Coad. *Portraits.* Thick 8vo, wrappers. New York, 1917.

96. EGAN (PIERCE). The Life of an Actor. *With 27 illustrations by Theodore Lane in colors.* Tall 8vo. London, 1892.

Founded on the life of Edmund Kean.

97. FITZGERALD (PERCY). The World behind the Scenes. Sm. 8vo. London, 1881.

98. FLORENCE (W. J.). A. L. S., 2 pp., Aug., 1867, to T. W. Robertson, sending him fifty pounds for Florence's production of the play "Caste"; A. L. S., 2 pp., Oct. 10, 1867, to Lester Wallack, acknowledging the return of the fifty pounds from Robertson and fully expressing his regret in infringing the rights of Wallack; Another letter of the same date, 2 pp. on the same subject; A. L. S., undated, asking for seats. (4)

99. ——. Original Autograph Manuscript: "Portraits of the People; or, Florence's Fancy Sketches, Living Characters. A Grand Musical Terpsicorial Literary Entertainment. . . . Written and arranged by Billy Florence and Gus Fenno, Mobile, March 20, 1857." 32 pp., folio. A playbill of the performance inserted.

100. ——. Original Autograph Manuscript Farce, "A Cure for Coquettes," written by Charles W. Walcot, and endorsed by him as being sold to Florence. With Florence's autograph, 1856, on the wrapper. Sm. folio.

101. ——. Original Manuscript Prompt Book of Florence's play, "Nary-A'-Brogue," dated Chicago, Dec., 1865. Stage directions written througout, and a Benefit bill of the play at Pike's Opera House (Cincinnati), 1866, pasted in. 4to.

102. ——. Original Manuscript Prompt Book of the Burlesque, "The Field of the Cloth of Gold Re-gilded." By J. Buckingham White. Sm. folio. W. J. Florence's copy, with bill of the play at Wood's Museum, N. Y., undated, Mr. and Mrs. Florence in the cast.

103. ——. Manuscript diary for 1885 containing notes of his tour to Bermuda, Canada, in the States, etc., with salary receipt lists. Laid in is a manuscript title with colored drawing by Florence of "No Thoroughfare" as arranged from Dickens.

104. ——. A Privately Printed Play, lacking title-page, a prompt copy used by W. J. Florence, with his autograph and date 1880.

105. FORREST (EDWIN). Bronze Medal: *obv.* Bust in relief, A. W. Jones, del. F. E. Smith & Hartmann, N. Y. fecit; *rev.* wreath, surrounding inscription, "Born in the City of Philadelphia, Pa., March 9, 1806; Just to Opposers and to Friends Sincere." Ribbons on the wreath give the names of his principal characters. Diam. 3 in.

106. ——. Cabinet Photographs, in character, by Sarony, N. Y. (12)

107. ——. The Forrest Divorce Suit. Reported by the Law Reporter of the New York Herald. 8vo, sewed, pp. 185. New York, 1851.

108. ——. Another edition of the same. (1860.)

109. ——. Edwin Forrest. By Lawrence Barrett. *Portraits.* 8vo. Boston, 1881.

110. ——. Macready, Forrest and their Contemporaries. By Brander Matthews and Laurence Hutton. Sm. 8vo. A. L. S. of Hutton inserted. New York, 1886.

111. ——. HARRISON (GABRIEL). Edwin Forrest, the actor and the man, critical and reminiscent. *Portraits of Forrest in character.* Roy. 8vo, wrappers, uncut. Brooklyn, 1889.

Limited to 200 copies, with autograph inscription by the author.

112. FRANCIS (DR. JOHN W.). Old New York; or, Reminiscences of the past Sixty Years. With memoir of the author by Henry T. Tuckerman. *Portrait.* 8vo. New York, 1866.

113. FRIAR'S CLUB. Complimentary Dinner to Prior Sam H. Harris at the Astor Hotel, Nov. 19, 1911. Large folio photograph showing several hundred portraits.

114. GENTHE (ARNOLD). Pictures of Old Chinatown. Text by Will Irwin. 8vo. New York, 1909.

The old Chinatown of San Francisco.

115. GILBERT (W. S.). On Guard, a comedy. 12mo, wrappers. London, n. d. (1872).

With autograph inscription by the author to E. A. Sothern.

116. ——. Quits, an original comedy drama. First Edition. 12mo, wrappers. London, n. d.

Scarce. Privately Printed for the author, and with his presentation inscription. Mr. Gilbert has also altered the title by crossing out "Quits" and writing "An Old Score."

117. GLADSTONE (RT. HON. W. E.). Post card entirely in his handwriting and signed to Sir J. E. Millais making an appointment to sit for his portrait. London, July 12, 1878.

118. GLOBE THEATRE, BOSTON. Programmes from August 28, 1876, to June 13, 1877, bound in a volume. Included are programmes of Lester Wallack, Edwin Booth, E. A. Sothern, etc.

119. GOULD (EDITH KINGDON). Life size photograph (bust) as "The Neapolitan Boy." Extremely rare, the few copies made having been bought back and suppressed.

120. HACKETT (JAMES H.). Autograph Letter Signed, 2 pp., Brooklyn, Jan., 1871. To Lester Wallack asking him to return the prompt copy of Rip Van Winkle and mentioning Boucicault and Jefferson's version. He describes his summer retreat in the Thousand Islands; also letter of J. K. Hackett, type-written and signed with initials. (2)

121. HARTE (F. BRET). Autograph Letter Signed, 2 pp., Glasgow, Oct., 1884. On his son Francis applying to Mr. Wallack for an opening in his company.

122. HAWKINS (F.). Annals of the French Stage from its Origins to the death of Racine. *Frontispieces.* 2 vols., 8vo. London, 1884.

123. HOLLAND (GEORGE). Letter Signed, 2 pp., New York, April 26, 1870. To Lester Wallack expressing his regret that Daly had written the letter concerning the proposed Testimonial Benefit, and controverting some of the statements.

See also Lot 71.

124. ——. Sketch of the Life of George Holland, the veteran comedian, with Dramatic Reminiscences, etc. (By T. H. Morrell.) *Etched portrait.* Roy. 8vo. New York, 1871.

Only 250 printed. Laid in are contemporary newspaper cuttings relating the incident of the clergyman refusing to allow the funeral of an "actor" from his church.

125. HOLMES (OLIVER WENDELL). Autograph Letter Signed, 1 p., Boston, 1880, acknowledging the receipt of a ticket for the appearance of Salvini.

126. HORNBLOW (ARTHUR). History of the Theatre in America from its Beginnings to the Present Time. *Nearly* 200 *illustrations.* 2 vols., 8vo. Philadelphia, 1919.

The latest and most complete history of the American Stage. The illustrations reproduce many rare portraits.

127. HUTTON (LAURENCE). Plays and Players. First Edition. 8vo. New York, 1875.

128. ——. Curiosities of the American Stage. First Edition, 8vo. New York, 1891.

129. IRVING (SIR HENRY). Autograph Letter Signed, 2 pp., Philadelphia, 1887. To Mr. Burnham apparently concerning some statement in a paper which he resented, "*You have heard of our saying here: The devil garnerest the field—he has never had so great a following as in Philadelphia.*"

130. ——. A. L. S., 1 p., New York, 1893, to Mr. Burnham, expressing his thanks and stating that he will call; A. L. S., 1 p., 1888, in pencil; telegram from Irving sending New York's greetings. (3)

131. JAPANESE CARVED IVORY SWORD. The scabbard elaborately carved with figures of warriors, women with musical instruments, etc., and tinted. The blade carved with name. Cap missing and slight damage to ivory.

Used in the first American production of "The Mikado."

132. JEFFERSON (JOSEPH). Play: The Orphan, by Otway, Philadelphia, 1818, with the caste printed which includes "Master Jos. Jefferson" and (Miss) "Jefferson." Accompanying it is an autograph letter of Joseph Jefferson, 1 p., Oct. 20, 1890, stating that the two Jeffersons were his father and his aunt, Miss E. Jefferson.

133. ——. A. L. S., 3 pp., New York, Nov., 1887, Regretting he cannot accept an invitation as he has a "*thanksgiving re-union of our family, and of the assembled groups—eighteen kids and grand-kids assisted by their Progenitor—there would be a "Mutiny of the Bounty.*"

134. ——. Cabinet photographs as Rip Van Winkle, Bob Acres, as Caleb Plummer, and seated at his easel. All different and three autographed. (12)

135. ——. Autobiography. *Over 70 portraits and illustrations.* Thick 8vo. New York, 1890.

136. JOHN STREET THEATRE, N. Y., 1773. Playbill of the John Street Theatre, for April 16, 1773. Performance of "The West Indian," by the American Company including Messrs. Hallam, Henry, Douglass, Morris, Wall, Byerley, Woolls, Francis, and the actresses including Mrs. Morris, Mrs. Henry, Miss Storer, Miss Richardson and Miss Hallam. Followed by "Miss in her Teens."

An extremely rare early New York playbill of the famous John Street Theatre and the no less famous Hallam's American Company. This was the last season of their performances, before the Revolution, the theatres being then closed by Congress and not opened to professional actors until the conclusion of Peace. Seilhamer records the opening performance of the season on April 14, but was unaware of this performance, and apparently the only record of it is in this playbill.

137. JOHNSTONE (JOHN HENRY—Celebrated Irish comedian and singer, 1749-1828; his daughter, Susan, married James William Wallack). Autograph Letter Signed in initials, no date (ca. 1790), to H. R. H. the Prince of Wales (later George IV). Having sung at a private club of which the Prince was apparently a member, he was offered a guinea as fee which he declines, expressing his full recompense in having had the privilege of singing before them.

138. JONES (HENRY ARTHUR). Elopement, a comedy. First Edition. 12mo. wrappers. Ilfracombe (England): Privately Printed, n. d. (ca. 1880).

Very scarce. With the autograph of W. J. Florence.

139. ——. Joseph Entangled, a comedy; N. Y., 1906; The Silver King, a drama; N. Y., 1907; The Dancing Girl, a drama; N. Y., 1907. 3 vols., 8vo.

140. KEENE (LAURA). Life of Laura Keene, with reminiscences of her daughters. By John Creahan. *Portraits.* 8vo. Philadelphia, 1897.

141. ——. Full bust. Lithograph from a daguerreotype by P. Haas. The scarce original of this portrait which has since been many times reproduced. Pasted on the bottom is a signed autograph presentation inscription by her.

142. LAFAYETTE THEATRE, NEW YORK. Engraved view by James Eddy. 4to. Scarce India Proof.

One of the earliest Theatres in New York situated near Canal Street, opened in 1826 and destroyed by fire in 1829.

143. LARWOOD (JACOB). Theatrical Anecdotes; or, Fun and Curiosities of the Play, the Playhouse and the Players. Sm. 8vo, half calf gilt. London, 1882.

144. LEMAN (WALTER M.). Memories of an Old Actor. *Portrait.* 8vo, half roan, worn. San Francisco, 1886.

Including reminiscences of the early days of the theatre in California and the Far West.

145. LINCOLN (ABRAHAM). Carte-de-visite photograph from a negative by Brady, pub. by Anthony, N. Y., ca. 1862.

146. ——. Carte-de-visite photograph of John Wilkes Booth, from life by Israel & Co., Baltimore. A rare and unusual photograph evidently taken in the early "sixties," showing him nearly full length in an overcoat.

147. ——. Ford's Theatre, Washington. Play bill, April 14, 1865. "This Evening the Performance will be honored by the presence of President Lincoln." Benefit and Last Night of Miss Laura Keene . . . in Our American Cousin." With the imprint of "L. Brown, printer, Washington." ("The earlier issues of this Lincoln bill has Polkinhorn as printer.")

148. ——. Plan of the Dress Circle of Ford's New Theatre, 10th Street, Washington, erected A. D., 1863, by John T. Ford. 8vo, printed on card and containing a view of the elevation of the building.

A scarce and original copy printed in 1863, and showing the location of the private boxes including the one in which Lincoln was assassinated.

149. ——. Bronze Medal: with bust in relief by J. E. Roine. Issued at the Centennial Commemoration, 1909. Diam. 2½ ins. With morocco case.

150. LOGAN (OLIVE). The Mimic World . . . History, Morals and Effects. Illustrated. Phila., 1871; Apropos of Women and Theatres. N. Y., 1869. 2 vols.

151. LONGFELLOW (HENRY W.). Short A. L. S., Cambridge, Oct., 1881, expressing his thanks for a seat to see Rossi in Hamlet.

152. LOWELL (J. R.) AND OTHERS. The Spirit of the Fair. Complete in 17 numbers. Bound in a 4to volume, half morocco. New York, 1864.

The first publication of pieces by Lowell, Bryant, Cooper and others.

153. MANSFIELD (RICHARD). Two A. L. S., 1893, and undated, one accepting the terms of royalties on "Marlborough." (2)

154. MARETZEK (MAX). Crotchets and Quavers; or, Revelations of an Opera Manager in America. Sm. 8vo. New York, 1855.

155. MARKHAM (PAULINE). Life of Pauline Markham. Written by herself. *Portrait.* 16mo, original wrappers. New York, 1871.

Scarce. The composition is attributed to Richard Grant White, and apparently founded on the old "Penny dreadfuls," abounding with narrow escapes from abductions, incidents with many admirers, etc.

156. MATHEWS (CHARLES). Mathews in America; or, the Theatrical Wanderer; a cargo of New Characters . . . etc.; *bound with,* Miss Kelly's New Entertainment entitled Dramatic Recollections: *The first has a long folding etching in colors by George Cruikshank, and the second a similar etching by Jones.* 12mo. half dark brown crushed levant morocco. London (1823).

Very scarce.

157. MENNES (SIR JOHN—Admiral of the British Navy under Charles II and author of "Wits Recreation," 1640, etc.). Naval Document for ship supplies, March, 1660, signed by Mennes and Thomas Middleton. Folio.

158. MINSTRELS. Christy's Plantation Melodies. N. Y., 1851; Charley White's Ethiopian Joke Book, Charley White's Black Jokes and Funny Stories, Charley White's New Book of Black Wit, N. Y., undated. 16mo, wrappers. (4)

159. ——. A scrap-book containing many newspaper cuttings relating to Haverly's Minstrels from various papers in the States (including California), and from England. A few programmes are included and short autograph note in pencil of Haverly.

160. MISCELLANEOUS. Northall's Before and Behind the Curtain N. Y., 1851; The Actor, being passages in the life of Booth and his contemporaries, N. Y. 1846; Stage Celebrities and their Matrimonial Alliances; two numbers of the Pagan, 1916 with play by Schnitzler; magazine excerpts, etc. (20)

SECOND SESSION

161 MISCELLANEOUS PRINTS. Lithograph portrait of Col. Ellsworth; Colored etching of Tattersall's, London; The Bower of Beauty, and. A Prize Trotter, lithos by Currier; snap-shot of Grover Cleveland in a carriage; Winfield Scott, India proof; and miscellaneous prints, including American Views. About 90.

162. MITCHELL (DONALD G.) The Lorgnette; or, studies of the town. By An Opera Goer. *Illustrated by Darley.* 2 vols., 8vo. New York, 1852.

163. MITCHELL (WILLIAM). The painted top of William Mitchell's snuff-box, having a representation of a running horse.

164. MOLLOY (J. FITZGERALD.) The Romance of the Irish Stage with pictures of the Irish Capital in the 18th century. *Frontispieces.* 2 vols., sm. 8vo. New York, 1897.

165. MONCRIEFF (W. T.) Monsieur Mallet. .....a Gallo-American Drama. First Edition, 8vo., sewed. London, 1851

Presentation copy from the author, with autograph inscription, to James Wallack.

166. MORRISSEY (JAMES W.) Noted Men and Women. (Experiences of a manager). Portraits, N. Y., 1910; Her Husband's Wife, comedy by A. E. Thomas, N. Y., 1914; Up in Maine, by Holman F. Day. Illustd. Bost. 1907; Shaw's Plays Pleasant and Unpleasant, vol. 1, Chicago, 1905; Some Strange and Curious Punishments. Bost., 1886; etc. (12)

167. MOWATT (MRS. ANNA C.) Autobiography of an actress; or Eight Years on the Stage. Portrait. Sm. 8vo. Presentation inscription inserted. Boston, 1859.

168. NEW JERSEY. "To the Inhabitants of Hoboken and Vicinity." Privately printed pamphlet of 11pp., signed at end "Burnham." Sm., 8vo., wrappers, n. d. (Ca. 1825-35.)

The writer, who apparently had a saloon or public-house, in Hoboken defends himself against some "moral reformers" who were attempting to close up his business. He mentions the Stevens family as one of his opponents.

169. NEWSPAPERS. The Broadway Belle and Mirror of the Times, Nos. 8 to 12, N. Y., 1855; The Broadway Belle and New York Shanghai, Nos. 8 and 9, N. Y., 1855; Russell's Gazette, four various Nos. 1799-1800; N. Y. Herald, Sept. 15, 1901 with death of McKinley and nomination of Roosevelt; and miscellaneous other papers, facsimiles, etc.

170. NEW YORK CITY. The Greatest Street in the World—Broadway; the story of Broadway from Bowling Green to Albany. By S. Jenkins. Maps and 150 illustrations, many being reproduced from rare prints and drawings. 8vo., New York, 1911.

171. ——. Old Taverns in New York. By W. H. Bayles. *Illustrated.* Sm., 8vo., New York, 1915.

172. ——. Lloyd (Thomas). Companion and Guide through New York City for 1866-67. *Full-page woodcuts of old buildings.* Sm., 8vo., New York, 1866.

173. ——. A Tour around New York and My Summer Acre. By J. F. Mines. *Reproductions of rare New York views.* 8vo., New York, 1893.

174. ——. Mac Coun (T.). Early New York. Five large folding maps showing Manhattan Island from 1609 to 1783. In cloth case.

175. ——. Old Buildings of New York City with some notes regarding their Origin and Occupants. *Illustrated.* 8vo., New York, 1907.

176. ——. History of the Court of Common Pleas with full reports of Important Proceedings. By J. W. Brooks, N. Y., 1896; Domett's History of the Bank of New York, 1784-1884. N. Y., 1884. *Both illustrated.* (2)

177. ——. Tolman and Hemstreet's the Better New York, N. Y., 1904; Wallack's Memories of Fifty Years., Illustd., N. Y., 1889; Townsend's New York in Bondage, N. Y., 1901.

178. ——. Foster's 15 Minutes around New York, and Celio, or New York above Ground and under Ground. N. Y., (1860), Historic Buildings in N. Y. erected before 1800; Disturnell's N. Y. as it was and is, N. Y., 1876; and other New York material. (9)

179. ——. Both Sides of Broadway from Bowling Green to Central Park. *Views from photographs.* Thick oblong 4to, wrappers Two leaves missing. New York, 1910.

180. ——. Military Headquarters, Mercer St.; Hall's Piano Store, 239 Broadway; various views of N. Y. houses from advertisements; and miscellaneous. About 30 pieces.

181. ——. A collection of over 50 excerpts—mostly illustrated—from magazines, etc., relating to Historic New York. Various dates.

182. ——. COMMON COUNCIL MANUALS. for 1863, 1864, 1865, 1868 and 1869. Each lacking a map or plate or two, and one has cover lacking. (5)

183. ——. OLYMPIC THEATRE. Small photograph, showing it about 1880. (Situated at 624 Broadway it was first opened as Laura Keene's Varieties in 1856, later it was known as Jane English's Theatre, Mrs. John Wood's Olympic, and finally as the Olympic. It was pulled down in 1880.)

184. ——. Two unmounted photographs, 8 x 9½ and 7½ x 8 in., the first showing the Metropolitan Hotel and Niblo's Theatre about 1860, the second showing Broadway, north from the Winter Garden (Laura Keene and Burton's Theatre, burnt 1867 and formerly the site of Tripler Hall) about 1864. (2)

185. ——. Clever photograph of Leonard Jerome and W. R. Travers apparently a snap shot taken while Travers was making one of his famous jokes, as Jerome is smiling: A. L. S. of Travers, and another dictated, to Theodore Moss on the American Jockey Club and a dispute with Jerome concerning it. (3)

186. ——. NEW YORK THEATRES: Engraved views, reproductions of rare prints, etc., including the Old and New Bowery, Interior of the Old Park, Brougham's Lyceum, Interior of Palmo's Opera House. Interior of Burton's Olympic, Chatham, Old National, Mrs. John Wood's Olympic, Dodworth's Music Establishment, Broadway, etc. (32)

187. NEW YORK PLAYBILLS. Astor Place Opera House, Feb. 8, 1849, first benefit of Amer. Dramatic Fund with Forrest as Macbeth, two copies; Laura Keene's Theatre, 624 Broadway, and as Olympic, ten bills, 1856-73; Drayton's Parlor Opera, 718-720 Broadway, 1859; Kelly and Leon's Minstrels, 720 Broadway, three bills, 1867; Star Theatre, Broadway and 13th, 1887-1893, three silk bills; Dodworth Hall, 806 Broadway; Lucy Rushton's Theatre, 728-730 Broadway, two bills, 1866, the same, as New York Theatre, 1867, as Worrell Sisters, two, 1868, as Globe, 1871, six bills, as, Fox's Broadway, 1874. (32)

188. ——. NATIONAL THEATRE. (Cor. Leonard and Church.) Bill for Jan. 3, 1837; about 150 bills, Sept. 3, 1838, to April 17, 1839; as Purdy's National, two bills for 1855. (153)

The first theatre managed by James William Wallack in America, and which was destroyed by fire Sept.. 1839. These bills therefore cover nearly the whole period of Wallack's management. J. W. Wallack, Jr., made his first appearance also during this period. The bills include many with Forrest, J. W. Wallack, Madame Celeste, T. Hamblin, W. E. Burton, etc., including Benefits.

189. ——. (Old) Broadway Theatre, 326-330 Broadway, six various, 1854-56; Broadway Tabernacle, Worth St. east of Broadway, musical concert, M. Strakosch, Oct. 2, 1848; Brougham's Lyceum, 485 Broadway. four bills, 1851, and as Broadway Theatre, and as Barney Williams', nine bills; Christy and Wood's Minstrels, 444 Broadway, 1854 also as Broadway Boudoir, 1860 and American Theatre, 1864; Butler's American Theatre, 472 Broadway, bill undated, ca., 1860. (34)

190. ——. Broadway Theatre (41st St.), large silk souvenir of reunion of Weber and Field, 1912 with portraits of both, Collier, Bessie Clayton, etc; Silk Souvenir of Palmer's Theatre (B'way & 30th St.), Sept. 19, 1892; Bill of Union Hall, B'way and 23rd St, 1870; Griffin and Christy's Minstrels, 2 W. 24th St., three bills, 1866; Wood's Theatre, 514 Broadway; Wood's Museum Broadway and 30th St., etc. (26)

191. ——. NIBLO'S GARDEN. Forty various bills from 1850 to week of Mar. 18, 1895 (the last bill, the theatre being closed the 23rd of the same week.) (40)

Included is the programme of the First Performance of the famous "Black Crook" Sept. 10, 1866, which caused so much sensation and controversy.

192. ——. Union Square Theatre, 4 bills, 1871-72; Tony Pastor's Opera House, 201 Bowery, two bills, 1869; Park Theatre, 1808 (2) and 1846 and 1848; Grand Opera House, various bills, Daly's company, etc.; Globe Museum, 298 Bowery; Castle Garden, 3 bills, 1845-52-53; and miscellaneous others. About 60 pieces.

193. ——. STANDARD THEATRE (Sixth Ave., 32nd-33rd St.), 4 bills, 1879-1892; UNION LEAGUE THEATRE (S. E. Cor. Madison Ave. & 26th St.), bill for Jan. 20, 1875; WINDSOR THEATRE (43 Bowery), 2 bills, 1881-83; WAVERLY THEATRE, bill for 1869; BRYANT'S OPERA HOUSE (Tammany Bldg., 14th St.), bill for 1868, and later bills for 1869-70 as "TAMMANY"; Bill of the New Race Course, JEROME PARK, Oct. 1, 1866, inauguration of the American Jockey Club; and others. (25)

194. ——. Theatre Comique, 514 Broadway, ten bills, 1869-1875; Academy of Fun, 526 Broadway, undated bill; Buckley's Serenaders, bill, 1854, and programme, 1856, and (same place), San Francisco Minstrels, four bills, 1865-67; Charley White's Opera, 598 Broadway, bill, 1860; Tripler Hall, benefit of Brougham, Dec., 1857, and same building as Winter Garden, eight bills, 1860 to 1866 (the last silk benefit of Brougham); Boudoir Pantheon, 659 Broadway, 1860; Mozart Hall, 663 Broadway, and as Canterbury Music Hall, three bills, 1859-61; Melodeon, 539 Broadway, 1861. (32)

195. OWENS (JOHN E.). Memoirs of his Professional and Social Life. By His Wife. *Portraits.* Autograph of Owens pasted on title. 8vo. Baltimore, 1892.

196. PAMPHLETS, ETC. Prof. Odell's a Midsummer Night's Dream on the New York Stage, 1916: Rules and Regulations of the General Theatrical Fund established in Philadelphia, Dec., 1829; Bellows' address on the Relations of Public Amusements to Public Morality, N. Y., 1857; Trial of Abraham Lincoln by the Great Statesmen of the Republic, N. Y., 1863; etc. (18)

197. PASCOE (C. E.). The Dramatic List . . . performances of Living Actors of the British Stage. 8vo, half calf, gilt. London, 1879.

The scarce issue with the photographs of Irving, Ellen Terry, Mrs. Bancroft, John Hare, etc.

198. PEMBERTON (T. E.). Lord Dundreary, a memoir of E. A. Sothern. Illustd. N. Y., n. d.; Dramatic Opinions, by Mrs. Kendal. Bost., 1890; Flynn's random recollections (Old Cork Theaters), Cork, 1890, bound with other pamphlets in a volume; Strang's Famous Stars of Light Opera. Bost., 1906; Matthews and Hutton's life and art of Edwin Booth and his contemporaries. Bost., 1906. (5)

199. PHELPS (H. P.). Players of a Century: Record of the Albany Stage including notices of prominent actors who have appeared in America. 8vo. Albany, 1880.

200. PHOTOGRAPHS. Lawrence Barrett, aged 25; Tony Pastor's Company, Sept. 18, 1887, group. (2)

201. ——. John Drew and Maude Adams in "Rosemary," autographed by both, 1896; "House Warming" office of Daly's Theatre, midnight, Nov. 25, 1899, with ten photographs including Julia Marlowe, John Drew, Wm. Gillette, Annie Russell, etc.; John Gilbert, from a sculptor's bust, with his autograph. (3)

202. ——. General Sherman, 1888; H. J. Montague; Lawrence Barrett; Georgia Cayvan. Large folio. (4)

203. ——. E. L. Davenport, group of 19 characters, and Mrs. E. L. Davenport in 9 characters, both with autograph inscriptions to Mortimer Thompson, 1858, in private dress, autographed, and another; Mortimer Thompson (Philander Doesticks) in character, autographed; Dan Setchell, in private life and character 4to photographs. (7)

204. ——. Julia Marlowe: Joseph Jefferson; Henry E. Dixey; Kyrle Bellew; etc. Panel and other photographs. All autographed. (7)

205. ——. G. V. Brooke in chain-armor as Macbeth, fine and rare: Mary Mannering; Fanny Davenport; Lester Wallack in character; E. H. Sothern in character; Maude Adams in character; Sir Charles Wyndham; etc. Large photographs. (10)

206. ——. Lawrence Barrett, autographed: Mary Aimee; Mrs. Kendal, autographed; Lillie Langtry; etc. Large photographs. (12)

207. ——. Fanny Davenport, autographed; Joseph Jefferson; Lester Wallack; Brandon Tynan; Mary Mannering, autographed; etc. Large photographs. (12)

208. ——. PANEL PHOTOGRAPHS: Mrs. G. H. Gilbert, Ada Rehan and James Lewis in a scene at Daly's; Lewis and Mrs. Gilbert in another scene; J. E. Dodson, autographed; Sir Chas. Wyndham, autographed; Mrs. Maurice Barrymore (Georgie Drew); John Drew as Petruchio; Augustin Daly; C. W. Couldock; Mansfield as Beau Brummel; Charles Fisher; etc. (20)

209. ——. PANEL PHOTOGRAPHS: Lillian Russell in riding costume; Clara Morris; Mrs. Langtry; Minnie Palmer; etc. (20)

210. ——. PANEL PHOTOGRAPHS: E. S. Willard, autographed; John Drew as Paul Dexter; Mary Anderson, two, one colored; Fanny Davenport; etc. (20)

211. ——. PANEL PHOTOGRAPHS: Rose Coghlan as Stephanie at Wallack's; Kate Claxton; Bijou Fernandez; W. H. Crane; Madame Modjeska; Emily Rigl; etc. (25)

212. —— CABINET PHOTOGRAPHS: Gen. Grant and family at Mt. McGregor, June, 1885; Thomas Nast; Col. Custer; J. A. Garfield; Grover Cleveland; R. W. Emerson; etc. (30)

213. ——. CABINET PHOTOGRAPHS: Bret Harte; Mark Twain; James Fisk; S. F. B. Morse; Admiral Schley, autographed; W. McKinley; Col. Ingersoll: Grover and Mrs. Cleveland; Longfellow; Bryant; Admiral Farragut; Charles Dickens; etc. (44)

214. ——. CABINET PHOTOGRAPHS: De Wolf Hopper with Della Fox; William Faversham; John Drew; Fannie Davenport; Edna Wallace Hopper; etc. (50)

215. ——. CABINET PHOTOGRAPHS: Effie Shannon: Minnie Seligman; Joseph Jefferson as Bob Acres; Ada Rehan; Julia Marlowe; Marie Wainwright; etc. (50)

216. ——. CABINET PHOTOGRAPHS: Julia Marlowe (1892); Blanche Walsh; Jefferson as Bob Acres and Rip Van Winkle; Edwin Booth as Richelieu; Carmencita; etc. (50)

217. ——. CABINET PHOTOGRAPHS: Edwin Booth; Annie Russell; Alice Atherton; J. K. Emmet; A. M. Palmer; Ada Rehan; etc. (50)

218. ——. CABINET PHOTOGRAPHS: Ole Bull; George Holland; Melinda Jones; Josef Hofmann; Mr. and Mrs. J. K. Emmett; etc. (50)

219. ——. CABINET PHOTOGRAPHS: Adelaide Neilson; Madame Janauschek; Dion Boucicault; J. W. Wallack souvenir with many heads of his companies; Madison Sq. Theatre Co. in Hazel Kirke; David James; etc. (50)

220. ——. CABINET PHOTOGRAPHS: Neil Burgess; Dion Boucicault; Mrs. Dion Boucicault as Jessie Brown; Barrett as Lear, etc.; J. T. Raymond; etc. (50)

221. ——. CABINET PHOTOGRAPHS: May Robson, autographed; Carlotta Patti; Robson and Crane; Fanny Davenport, autographed; Ada Gilman, autographed; Madame Gadski; John Gilbert; etc. (50)

222. ——. CABINET PHOTOGRAPHS: Wm. Davidge, autographed; Eleonora Duse; T. W. Keene; Bijou Heron, autographed; Fanny Davenport; Virginia Dreher; etc. (50)

223. ——. CABINET PHOTOGRAPHS: Mr. and Mrs. Kendal; Edith Kingdon; John Drew; Otis Skinner; Ada Rehan in the Merry Wives of Windsor; Mrs. John Drew, Sr.; Chas. Fechter; Loie Fuller, autographed; etc. (50)

224. ——. CABINET PHOTOGRAPHS: Richard Mansfield; Mrs. Scott Siddons; Wilton Lackaye; Ada Lewis; J. E. Owens; W. E. Owens; Henry Lee; etc. (50)

225. ——. CABINET PHOTOGRAPHS: Ellen Terry; Lydia Thompson, Rosina Vokes; A. M. Palmer; J. T. Powers; Adelina Patti; Chas. Thorne; Marie Tempest; etc. (50)

226. ——. CABINET PHOTOGRAPHS: Sothern as Dundreary and as David Garrick; Tommaso Salvini, autographed; Mrs. Edwin Forrest; Emily Soldene; J. H. Stoddart; Sol Smith; etc. (50)

227. ——. CABINET PHOTOGRAPHS: James Lewis, Ada Rehan and Mrs. Gilbert in several characters; Lotta in various characters; Mrs. Le Moyne; Madame Modjeska, autographed; Marie Lloyd, autographed; Pauline Markham; etc. (50)

228. ——. CABINET PHOTOGRAPHS: John McCullough as Othello, etc.; Fanny Morant, Lillie Langtry (two autographed); Maggie Mitchell, autographed; Robert B. Mantell; Jeffreys Lewis; etc. (50)

229. ——. CABINET PHOTOGRAPHS: Effie Germon; Mrs. W. F. Florence; Edith Kingdon; John Drew in the Foresters; E. L. Davenport; Maurice Barrymore; etc. (50)

230. ——. CABINET PHOTOGRAPHS: George Cohan (early); Georgia Cayvan, autographed; Campanini as Lohengrin; Thomas Baker (leader of orchestra at Niblos): E. L. Davenport; Mrs. E. L. Davenport; Eleonora Duse; etc. (50)

231. ——. CABINET PHOTOGRAPHS: Jane Coombs (with Forrest); C. W. Couldock; F. S. Chanfrau; Max Alvary; James J. Corbett, autographed; Mary Anderson, various characters; etc. (50)

232. ——. CABINET PHOTOGRAPHS: Mdlle. Aimee; Madame Albani; Mrs. J. Brown Potter; Adelina Patti; Tony Pastor; Ada Rehan; etc. (50)

233. ——. CABINET PHOTOGRAPHS: Robson and Crane; May Robson, autographed; Estelle Rowe; Mrs. Rousby; Ada Rehan; Billy Rice; etc. (50)

234. ——. CABINET PHOTOGRAPHS: Lillian Russell, autographed; William Collier, autographed, 1889; Madame Calve; George Clarke, autographed; Charlotte Cushman; etc. (50)

235. ——. CABINET PHOTOGRAPHS: Charles Coghlan; Sydney Cowell; various of the Vokes family, three autographed; Fanny Davenport, autographed; Mrs. John Wood; Mrs. T. R. Vincent; etc. (50)

236. ——. CABINET PHOTOGRAPHS: Mrs. John Wood; Kate Bateman; Georgie Drew Barrymore; Lucille Western; Genevieve Ward; Annie Yeamans, autographed; etc. (50)

237. ——. CABINET PHOTOGRAPHS: Mansfield as Don Juan; Beatrice Cameron (Mrs. Richard Mansfield) and Mansfield in Henry Vth; Georgia Cayvan in Belasco's "May Blossom"; John McCullough; Maggie Mitchell; Modjeska as Rosalind; etc. (50)

238. ——. CABINET PHOTOGRAPHS: Stuart Robson; B. T. Ringgold; Emily Rigl, autographed; J. T. Raymond; Lilian Russell, autographed; H. Neville; Adelaide Neilson; etc. (50)

239. ——. CABINET PHOTOGRAPHS: Louis Mann, autographed; J. L. Toole; Charlotte Thompson; Irving and Miss Terry in the "Vicar"; H. J. Montague; Mary Mannering, autographed; Madame Modjeska; etc. (50)

240. ——. CABINET PHOTOGRAPHS: W. J. Florence; Ada Dyas; Kate Denin; Mrs. G. H. Gilbert as Mistress Quickly, autographed; Charles Fisher, autographed; John Drew (early); etc. (50)

241. ——. CABINET PHOTOGRAPHS: Charles Fisher; Eben Plympton, autographed; Maxine Elliott; G. L. Fox; Agnes Ethel; J. K. Emmett: etc. (50)

242. ——. CABINET PHOTOGRAPHS: Avonia Jones (Mrs. G. V. Brooke); James K. Hackett, autographed; Matilda Heron; Louis James, autographed; W. E. Burton as Captain Cuttle, colored; May Fielding; etc. (50)

243. ——. CABINET PHOTOGRAPHS: Clara Morris; Mrs. James Brown Potter; Josefa Pujol; Jeffreys Lewis; John L. Sullivan; etc. (50)

244. ——. CABINET PHOTOGRAPHS: Kitty Cheatham; W. H. Crane; Carmencita: Louise Thorndyke Boucicault; Edwin Booth as Richelieu; Lawrence Barrett; Mary Anderson; etc. (65)

245. ——. CARTE-DE-VISITE PHOTOGRAPHS: J. W. Wallack and Lester Wallack in a group; Lester Wallack, and in the Veteran and Rosedale: Chas. R. Thorne; Lydia Thompson; Sothern as Dundreary and Garrick; Mrs. Scott Siddons; etc. (39)

246. ——. CARTE-DE-VISITE PHOTOGRAPHS: J. W. Wallack; Lester Wallack; Sothern as Dundreary; Lydia Thompson; Tom Thumb's Wedding; Worrell Sisters; Mrs. John Wood; Emily Thorne; etc. (50)

247. ——. Carte-de-Visite Photographs: Madeline Henriques; Mrs. Seguin; Henry Irving (very early); Minnie Maddern (Mrs. Fiske) as a child: Carles Kean; Stuart Robson; Dan Bryant; etc. (50)

248. ——. Carte-de-Visite Photographs: Edwin Adams; Kate Batcman; Nelse Seymour; Mrs. Hoey; Lucy Rushton; Edwin Booth; Helen Western; John Brougham; etc. (50)

249. ——. Carte-de-Visite Photographs: Mrs. John Hoey; George Holland, Charles Fisher and John Gilbert in a group; G. L. Fox; Count Johannes; Joseph Jefferson; etc. (50)

250. ——. Carte-de-Visite Photographs: Charles Mathews, Jr., Wife (Lizzie Weston) and Son in a group; Maggie Mitchell; John McCullough; H. J. Montague in the Shaughraun; Adah Isaacs Menken, several; etc. (50)

251. ——. Carte-de-Visite Photographs: Dion Boucicault; Edwin Booth; S. B. Bancroft with autograph inscription to Lester Wallack; John Brougham; J. W. Wallack, Edwin Adams, Kate Bateman and Joe Cowell in a group; Julia Dean; etc. (50)

252. ——. Carte-de-Visite Photographs: Adah Isaacs Menken; Kate Claxton; John Wilkes Booth; Alice Dunning Lingard; Lady Don; Edwin Booth; Julia Daly; Eliza Weathersby; etc. (50)

253. ——. Carte-de-Visite Photographs: Mrs. F. S. Chanfrau; Mdlle. Aimee; Rose Evtinge; Lucy Rushton; Alice Dunning Lingard; Joseph Jefferson; etc. (50)

254. ——. Carte-de-Visite Photographs: John Gilbert; Mary Gannon; Adah Isaacs Menken; Mrs. G. H. Gilbert; Effie Germon; Madame Vestvali; J. W. Wallack, Lester Wallack and J. W. Wallack, Jr., in a group; etc.. (50)

255. ——. Carte-de-Visite Photographs: Mrs. W. J. Florence; Edwin Forrest; George Holland; Lotta; Pauline Lucca; James Lewis; John Gilbert, Sefton and Floyd in a group; Mary Gannon; etc. (50)

256. ——. CARTE-DE-VISITE PHOTOGRAPHS: Geraldine Ulmar, autographed; Pauline Markham; Agnes Ethel, stereoscopic; Mary Anderson; Maxine Elliott; Lawrence Barrett in character; etc. Many unnamed. About 80.

257. ——. CARTE-DE-VISITE PHOTOGRAPHS: Charles Dickens; Capt. Mayne Reid; Stephen Masset (Jeems Pipes of Pipesville); Cyrus Fields: Gordon Bennett; Benj. Disraeli; "Boss" Tweed; with other portraits, views, etc. About 140.

258. ——. UNMOUNTED PHOTOGRAPHS: Madame Nordica; W. H. Crane; Emma Juch; Harry Paulton; etc. (47)

259. ——. Francis Wilson, Charlotte Cushman, Edwin Booth, T. and A. Salvini, Marie Roze, Cecilia Loftus, etc. Mostly large size, and some unmounted and including two or three engraved portraits. (42)

260. PLAYS. A collection of plays, all autographed, and including many of the famous old American actors, among them being J. H. Hackett, W. H. Chippendale, Danford Marble, J. O. Sefton, W. J. Florence, A. H. Davenport, Geo. Holland, W. R. Blake, etc. The acting copies of these actors, many marked with cuts. About 50.

261. ——. A collection of plays, Cumberland, Lacy, French, and other editions, many marked with cuts as acting copies. About 80.

262. PLAYBILLS. California Theatre (San Francisco). John McCullough, manager. Programme for Nov. 25, 1870.

A rare early California bill.

263. ——. Baltimore: Theatre and Circus, April 25, 1832, Finn's benefit; Owens' Charles Street, 22 for 1855, with J. S. Clarke, J. E. Owens, Caroline Richings, etc.; People's Theatre, 6 for 1854, four being Forrest bills in Hamlet, Metamora, etc.; Holliday St., 20 for 1853, mainly Forrest bills; Baltimore Museum. 12 for 1851-52. and four others. (53)

264. ——. Boston Theatres: Tremont, 1843, with J. B. Booth; Boston Museum, including Feb. 6, 1863, with John Wilkes Booth Benefit; Howard Athenaeum; Globe with Adelaide Neilson: etc. Various dates. About 40.

265. ——. New Orleans; Albany; Mobile; St. Louis; etc. Mostly in the "fifties" and "sixties." About 60.

266. ——. Philadelphia Theatres. About twenty various bills of the Chestnut St., National, etc., mostly in the "fifties," with a few later including Joseph Jefferson in Rip Van Winkle, Chas. Burke, etc. (20)

267. ——. Virginia bills: New Theatre, Alexandria, 1864, including Joseph Proctor and F. B. Conway in Shakespearean parts, Yankee Locke, Edward Eddy, etc., some Benefits; Portsmouth, 1854; etc. About 36.

268. ——. Washington, D. C.: Risley's Variety, about 40 bills of 1854, with Chas. Burke, F. S. Chanfrau, Eliza Logan, Barney Williams, etc.; Smithsonian Institute, 1860; etc. (44)

269. ——. Various Theatres: Lowell, Mass.; Elm City Theatre, New Haven; Portland, Me.; etc. About 90.

270. ——. Castle Garden, with Maretzek Opera Co., Sept. 13, 1852; Theatre and Circus, Baltimore, June 19, 1833 (Miss Jefferson and others); Lyceum, N. Y., Opening Night of Chas. Fechter, Dec. 11. 1873; Programme of Artemus Ward among the Mormons at Dodworth Hall, N. Y.; White's Ethiopian Opera House, 49 Bowery (ca. 1850); Murdoch Dramatic Association N. Y. 1851 (Shakespeare's Henry IV); silk programmes; etc. About 35 pieces.

271. ——. English Theatres. Covent Garden, 49 various between 1814 and 1820, with C. Kemble, Young, Macready, etc., Theatre Royal, Newcastle, a run of bills between 1819 and 1820 including two Wallack bills; and miscellaneous others. A parcel.

272. PORTRAITS. John Wilkes Booth, proof; Master Betty as Capt. Flash; Georgia Hodson (the original Po-ca-hon-tas at Wallacks); Mrs. G. H. Barrett; Alexander Allen; etc. Engravings, etc. A scarce collection. (14)

273. ——. Jeffreys Lewis, photograph; Lydia Thompson, as Robinson Crusoe, colored; John Brougham from a rare portrait; Augustin Daly; Henriette Sontag; Chas. R. Thorne; Count Johannes as Richard (reproduction); The Great American Roscius (Shaylor) as Richard; Harry Seymour, autographed; Nelse Seymour (of Bryant's minstrels) Facsimile of the two earliest known New York playbills; etc. Woodcuts, engravings, etc. (35)

274. ——. About 200 portraits of actresses, mostly process prints cut from publications and mounted on 13 folio sheets, including Julia Marlowe, Blanche Walsh, Mrs. Potter, Ellen Terry, and most of the famous names of the late 19th century. All named.

275. ——. Music Sheet Portraits, and Views. About 50 music sheet portraits, views, etc., including Jenny Lind, Catherine Hayes, Joseph Jefferson, Carlotta Grisi, Madame and Mons. Monplaisir, etc., together with Boston Views and miscellaneous. Several have the autograph of Allen Dodsworth. (50)

276. ——. A collection of about 150 portraits of actors, many from Halliwell's Illustrated Shakespeare, but with others from various sources.

277. ——. Another similar lot. About 150.

278. ——. An oblong 4to. morocco album containing 72 fine cabinet photographs. Included are Madame Modjeska, Mary Anderson, Lester Wallack, Mrs. Scott Siddons, Miss Jeffery Lewis, Maggie Mitchell (autographed), Joseph Jefferson, Lionel Barrymore (early portrait), Alice D. Lingard, John McCulloch, John Gilbert, Lotta, Thorne and Bishop in Henry V at Booth's, etc. A good collection.

279. ——. Scrap book containing nearly 400 photographs of actors and actresses of the last 25 years. A large part are the small photographs issued with cigarette boxes, but include a considerable number of unusual portraits. A few of the larger size photographs are autographed.

280. ——. Gallery of Players. Parts 3 to 9 bound in one volume. Over 100 full-page portraits. 4to. A number of small portraits inserted. Ca. 1896.

281. PROCTOR (JOSEPH). In his great Original Character of the Jibbenainosay (in Nick of the Woods.) Lithograph in colors. Original impression.

282. PROGRAMMES. A collection of between two and three hundred programmes of various theatres, mostly of the last few years.

283. ——. STAR THEATRE, Broadway and 13th Street. (Originally Wallack's.) A set of the programmes, from the Seasons 1885 to 1894. Bound in 9 vols., 4to, half roan. One cover lacking. New York, 1885-1894.

284. RAVEL FAMILY. Ten contemporary photographs of Jerome, Antoine, Madame Antoine, and Louis Marzetti, in various characters and in private clothes; also photograph of Paul Brilliant, one of the later troupe. New York: about 1860. (11)

285. RAVENSCROFT (EDWARD). First Editions of his plays: The Careless Lovers, 1673 (part of title torn away); Mamamouchi, 1675; London Cuckolds, 1682; The English Lawyer, 1678; Dame Dobson, 1684; Titus Andronicus, 1687; The Italian Husband, 1698; The Canterbury Guests, 1695; The Anatomist, with the Loves of Mars and Venus, 1697. Nine plays, all First Editions, but some a little worn, sewed together, but needs binding.

286. ROBERTSON (T. W.—English author of "Caste," "Ours," etc.) Five Autograph Letters Signed to Lester Wallack, 1867-1869. One letter is a lengthy one of six pages on Florence's pirating and producing "Caste" giving his opinion of Florence and returning the amount sent him; the others mention the plays he is writing or producing and sending to Wallack, with notes on Theatrical business in London. (5)

287. ROBSON (ELEANOR). Large size cabinet photograph from life, autographed by her. 1907.

288. ROUSBY (MRS. CLARA). Sketch of her in pamphlet form with newspaper cuttings, photographic portrait and two playbills of her American appearance. In a half morocco volume. (Ca. 1875.)

289. SCOTT (CLEMENT). The Drama of Yesterday and To-day. 2 vols., thick 8vo. London, 1899.

290. SCRAP BOOK. A quarto scrap book containing a few newspaper clippings relating mainly to the New York Stage, with a few on miscellaneous subjects including Lincoln's assassination. Some pasted down, many loose.

291. SEILHAMER (G. O.) History of the American Theatre. 3 vols., Roy., 8vo. Philadelphia, 1888-1891.

Scarce. The best history of the beginning of theatrical performances in this country. Difficult to obtain complete in three volumes. The author's autograph inserted.

292. SEYMOUR (MRS.) Programme of the Musical Fund Hall. Philadelphia, Feb. 1, 1842, readings and recitations by Mrs. Seymour. Small piece torn from bill at bottom.

Mrs. Seymour as Miss Alison acted in England with Phelps, Macready, the Robertson family, etc., and was the original Nell Gwynne in "The King's Rival." Charles Reade, the novelist and dramatist, lived with her family and it was at her instance that he took to novel writing. She seemed to have made only this appearance in the States. Accompanying is a 4 pp. autograph letter of John Coleman, author of "Players and Playwrights," concerning her.

293. SHAKESPEARE. Some Account of the Grand Performance at Burton's Theatre, Chambers St., of the Midsummer Night's Dream. With the cast, 8vo, sewed, pp. 24. (New York,1854.)

A very early performance of this play in America. Charlotte Cushman performed the play a few years before, but these seem to be among the earliest performances.

294. ——. Cabinet Photographs of Calvert's production of Henry V, at Booth's Theatre, N. Y., Feb. 1875, showing Rignold as King Henry, F. Thorne as Fluellen, C. B. Bishop as Pistol, Mdlle. Girardin as Katharine and LeClercq as Bardolph. All different. (12)

A scarce collection of photographs of a very fine production.

295. ——. King Lear as performed for the first time on any stage by Tommaso Salvini at the Globe Theatre, Boston, Jan. 12, 1883. 8vo., wrappers, pp. 55.

296. SHERIDAN (RICHARD BRINSLEY). Envelope franked by Sheridan with his autograph signature. A scarce autograph.

297. SMITH (F. BERKELEY). The Real Latin Quarter. *Numerous illustrations by the author.* Sm. 8vo., New York, 1901.

298. SMITH (SOL.) Theatrical Management in the West and South for thirty years. *Portrait and illustrations.* Tall 8vo. New York, 1868.

299. SOUVENIRS. Viola Allen in The Eternal City, Mrs. Fiske in Mary Magdala, Henrietta Crosman, Kyrle Bellew, J. K. Hackett, Maude Adams. Bound in one volume, 4to.

300. SOUVENIR PROGRAMMES. Wallack's, 30th St. Closing performance, 1915; The County Chairman at Wallack's; Couldock Testimonial; William Winter Testimonial; Dinner to W. H. Crane; Yvette Guilbert's Recitals with words of the songs; Hazel Kirke and The Rajah at Madison Square; Actor's Fund Fair, with the numbers on the Fair Topics; etc. (30)

301. STODDART (JAMES H.) Recollections of a Player. *About* 37 *illustrations.* Sm., 8vo. New York, 1902.

302. STONE (H. D.) Personal Reminiscences of the Drama, with sketches of actors and actresses. *Portrait of Forrest and Miss Sinclair, etc.* 8vo. Albany, 1873.

303. STRANG (LEWIS C.). Famous Actresses and Actors of the day in America. *Portraits.* 2 vols., 12mo. Boston, 1899-1900.

304. TAGLIONI (MARIE). Autograph Letter Signed, London, 1877: lithograph portrait; portrait in character, colored; humorous lithograph by Dore. (4)

305. TALLIS' DRAMATIC MAGAZINE. Nov., 1850-June, 1851, bound in one volume. *Illustrated with* 14 *full-page engraved portraits including Charlotte Cushman, Jenny Lind, Mr. and Miss Vandenhoff, etc.* Roy., 8vo., half calf. London, 1850-51.

Contains a series of articles on the Early Days of the American Stage.

306. THEATRE (THE). Photographic Portraits. London, August 1878-Dec., 1879, and, Later Series edited by Clement Scott, Jan. to Dec. 1883, in 5 vols.; The Theatre, edited by D. Welch and G. E. Montgomery, numerous portraits and illustrations. Vols. 1 to 3 and vol. 5, New York, 1886-1890. Together 9 vols.

307. THEATRES. Arch St., Chestnut St., Walnut St., Phila.; Ford's, Washington; Holliday St., Baltimore; Old Federal St., Boston; Boston Museum; Richmond Theatre Fire; etc. Engravings, reproductions, etc. (About 55)

308. THEATRE MANAGERS. Association of Theatre Managers, annual banquets, 1904, 1906, 1909, 1910, 1911, 1912, 1913, 1915. Containing in all several hundred portraits. Large folio, mounted and two framed . (8)

1904 is a poster containing 42 portraits.

309. THOMPSON (A.) AND LEWIS (L.) The Mask; a humorous and Fantastic Review of the Month. Vol. 1, Feb. to Dec. 1868 (all published.) *Many caricature portraits and other illustrations.* Roy. 8vo. London, 1868.

Theatrical Criticisms, Dion Boucicault in London, etc.

310. THUMB (GEN. TOM—*i. e.* Charles S. Stratton.) Photograph of the marriage of Tom Thumb and Lavinia Warren, colored; bill of Barnum's announcing the marriage, 1863; two bills of the Walnut Theatre, 1848 with Tom Thumb; autographs of Gen. Tom Thumb and Mrs. Tom Thumb; with some newspaper cuttings relating to them.

311. WALLACK (JAMES W.) A small memorandum book, bound in red morocco, inscribed on the fly-leaf "James Willm. Wallack, Memorandums. Jany., 1815, London." Many of the leaves are occupied with a diary from June 1821 to July 1822, in which many of the dates are left blank, but others have entries. The early entries in July deal with his performances in Liverpool, and on the 18th, he notes that Kean arrived from America and on the 21st they dined together. On Aug. 9, 1821, he notes the birth at 7 in the morning of his son James. On Sunday the 7th, October, he left Liverpool in the Nestor C. Macey for America, arriving at New York on the 19th November. On the 20th, he dines with Price, the manager of the Park Theatre and the following day, Tuesday, the 21st of November commenced his performances. He notes each day the play and the receipts of the house, which were fairly successful. At the conclusion of this New York engagement he started for Philadelphia in the stage coach, but was thrown from it on the way and one of his legs broken. The diary consequently, for the next six weeks is blank excepting for entries of "first sat up," "this day underwent operation," etc. On the 17th of Jan. his brother Henry brought his son James (J. W. Jr.). At various times he makes entries of the receipt of letters from his wife "Susan," one being received by the "Rt. Fulton." On the 25th of Feb 1822 he first walked across the room on crutches. As soon as he was able to move about he went to New York and in May began to give recitations and readings on crutches, and on the 16th of May left New York for Liverpool on the "Columbia" accompanied by Stephen Price. Other miscellaneous memoranda include a list of his friends in America, the form of a letter, signed, in which he indicates his terms for engagements, three costume drawings, one a head of an old man, possibly Lear, etc.

312. ——. Pocket note book with Wallack's manuscript notes of his tour in 1847. It is inscribed by him on the first leaf "America· Memorandum Book of Nights in 1847 continued from red book. J. W. Wallack." There are 35 pp. of autograph notes, commencing with New York City and then going on to Buffalo and Canada, the period running from March 31, to August 16, 1847. He comments at times on the places visited or on the theatres, in two or three instances remarking that he had been robbed by the managers. In Montreal he had a severe fall, fracturing some ribs but acted a couple of nights though in great agony. Receipts throughout the tour seemed to be remarkably low, in most instances he has given the results, as, "House $176, my share $16", "House $160, my share $5", and many similar entries.

313. ——. Autograph Letter Signed, 3 pp., 4to, New York, Jan. 7, 1820. To his mother. Long and interesting letter relating that on the 31st of December his son (Lester Wallack) was born: he sends money to his mother with list of accounts he wishes paid including a painting of the Kemble family by Miller; he states his tour in America which will include Charleston and Savannah; and mentions his brother Henry and his family.

314. ——. A. L. S., 4 pp. (and re-crossed) June 1847 apparently to Benjamin Webster on a dispute as to shaving his moustache, mentions Boucicault, Morton, etc.; A. L. S., 2 pp. 1864, to Lester Wallack, Rosedale a great success, etc. (2)

315. ——. A. L. S., 3 pp., Boston, 1870, mainly relating to a dispute between Fechter and Cheney; copy of a Testimonial given to Wallack at the National Theatre, N. Y., 1839 by the actors of his company, Mitchell, Seguin, etc.; note from the Committee of Drury Lane Theatre, 1818 that Wallack will be fined for refusing a part in the "Dramatist"; a very clever pen-and-ink drawing representing the outside of the Princess' Theatre on which is a playbill with Wallack's name, two men converse in front of the bill, evidently drawn in 1844 when Wallack was famous at this Theatre for his acting in Don Caesar de Bazan. (4)

316. ——. Congreve's comedy, Love for Love carefully revised, etc., by James W. Wallack and produced for the First Time on any stage in its present form at Wallack's Theatre, N. Y., March 1st, 1854. 8vo., wrappers. New York, 1854.

317. ——. Eighteen various plays, mostly Lacy and French's editions, all J. W. Wallack's copies with his autograph on each. (18)

318. ——. Morrell (T. H.) A Sketch of the Life of James William Wallack, late actor and manager. *Vignette portrait on title.* Roy. 8vo., half morocco. New York, 1865.

Limited to 250 copies privately printed.

319. WALLACK (LESTER.) Three Autograph Letters Signed from "Baldwin's, San Francisco," undated, giving his reasons for closing his engagement prematurely and stating that "Rosedale" has been a great success. (3)

320. ——. Four Autograph Letters Signed, 1875, 1886, etc., one on his illness, another on choosing parts for Bellew and Kelcey. (4)

321. ——. Original contract with Charles J. Mathews for an engagement in 1871, signed by Wallack, Mathews and C. R. Thorne; letter signed by J. De Peyster Ogden, D. Duer, Bancroft Davis and others, N. Y., Aug., 1857 requesting his acceptance of a complimentary testimonial; reduced copy of the bill of the opening night of Wallack's Theatre (13th St.) with Clarissa Harlowe; two signatures of Lester Wallack; and two short A. L.'s S. (7)

322. ——. Crayon drawing washed with tint. 15 x 13 in. Representing him at the age of thirty-two and in classical costume.

The only portrait of him in classical robes and never reproduced.

323. ——. Photographs: a very early and rare one as Benedick, and a later one in the same character; as Leon Delmar; as De Ligny; and others, including one taken shortly before his death. With a portrait of J. W. Wallack. (11)

324. ——. ROSEDALE. The original manuscript of Rosedale, with corrections, cuts, stage directions, etc. written in for use in the rehearsals, being used as the acting copy. Autograph of Lester Wallack pasted in. Very much worn. A list of the original cast, of the First Performance, Sept. 30, 1863, inserted.

325. ——. Prompt Book of the comedy "My Awful Dad", in three parts, the cast pencilled in by Lester Wallack, who took the part of Adonis Evergreen. Directions, etc., marked throughout. (3)

326. ——. Lester Wallack's Prompt Copy of "The Veteran" as re-written and re-produced in 1872. French's acting edition of the original, interleaved with the additions and alterations. Marked "Prompt Book. Lester Wallack."

327. ——. Plays: The Wife by Sheridan Knowles, Lond., 1836, Love in a Maze by Dion Boucicault, First Edition, Lond. 1851, and The Veteran, N. Y., n. d. Lester Wallack's copies with his autograph on each. (3)

328. ——. Matthison (A.) Enoch Arden, a drama. 8vo., wrappers. New York, 1869.

Autographed inscription by the author to Lester Wallack. The play was produced at Booth's Theatre.

329. ——. Wainwright (D. W.) Wheat and Chaff, a comedy. The prompt copy, with autograph on title of Lester Wallack in full (John Lester Wallack), and the initials of J. W. Wallack. New York, 1858.

330. ——. WALLACK (LESTER). Memories of Fifty Years. Introduction by Laurence Hutton. *Portraits and facsimiles.* Tall 8vo. New York, 1889.

The Limited Issue with the plates in Proof State.

331. WALLACK THEATRES. National Theatre, N. Y. Receipt Book of the National Theatre, from Sept. 2, 1837, to Nov. 28, 1839, thus covering nearly the whole of the period while it was under the management of J. W. Wallack. The receipts number several hundreds and include salaries of actors as well as the usual business receipts. Many rare autographs are to be found, too numerous to list but among them are included Charles Burke, Charles Kean, John Vandenhoff, H. J. Wallack, J. H. Hackett, Ben de Bar, T. D. Rice ("Jim Crow"), T. S. Hamblin, Henry Erskine Johnston, Edwin Forrest, Giuseppe de Begnis, Jane Shirreff, E. Seguin, Joseph Burke, W. E. Burton, N. P. Willis, Wm. Mitchell, Wm. Niblo, (Wallack hired Niblo's after the burning of the National), Andrew Jackson Allen, etc.

An interesting volume, nearly all the principal actors being represented in receipts written and signed by themselves. Junius Brutus Booth is signed for by Thomas Flynn.

332. ——. Agreement for the lease of Wallack's Theatre (Brougham's Lyceum) with Wm. Stuart, 1856 and another 1857, signed by both; Copy of lease by the Astor estate of the 13th St. Theatre, 1859; Contracts with Sir Charles Wyndham, Osmond Tearle and others, signed; copies of contracts with J. G. Bennett and French and Sons for the production of Theodora and The Silver King; a collection of signatures of actors and under-studies at Wallacks; etc. A parcel.

Interesting collection. One of the leases contains a schedule of the salaries of the actors (1857). Lester Wallack's was $100 per week. W. R. Blake, $80, Geo. Holland $40, Mr. Colby $8, Mrs. Hoey $55, Mrs. Vernon $30, Mary Gannon $35, Mrs. Allen $20, and lower for those who were not stars.

333. ——. WALLACK'S THEATRE, Broadway and Broome St. (Old Brougham's Lyceum.) Playbill of the opening night, Sept. 8, 1852.

334. ——. Playbills, Sept. 5, 1853, to June 19, 1858, and Sept. 19, 1859 to May 14, 1860. Bound in 5 narrow folio volumes, worn.

335. ——. WALLACK'S THEATRE, Broadway and 13th Street. Playbills Sept. 25, 1861 to June 9, 1862, Sept. 1866 to Sept. 1868, and from October, 1875, to July, 1881, when Lester Wallack finally closed his connection with this theatre. Bound in 9 vols., narrow folio, worn.

336. ——. The same, October 1876 to July 1881, with duplicates of Sept. 1878 to Sept. 1880. 7 vols., narrow folio, worn.

337. ——. Alphabetically arranged account book of the pieces performed at the 13th Street Theatre with the total and average receipts, with a few of the 30th St. Theatre, 1861-86; Receipt Book of the performances at 30th St., 1910 to May 1, 1914, the closing night; A similar receipt book from Nov. 27, 1892 to May 19, 1893; a small memorandum book with resume of plays and receipts, 1894 to 1910. (4)

338. ——. Receipt book of amounts received from plays, Jan. 1855-June 1856; another, Oct. 1858-Feb. 1859 (with a duplicate copy); another, Sept. 1860-April 1861; an unfinished record of plays, 1861-63; Day Books of receipts and expenditures, including actor's salaries, 1861-62, and 1865-68. 7 vols., narrow folio.

339. ——. WALLACK'S THEATRE, Broadway at 30th Street. A complete set of the programmes from the opening night, January 4, 1882 to the conclusion of the management under Henry E. Abbey, October 6, 1888. Bound in 7 vols., 4to, half roan, some of the bindings defective.

Complete sets of programmes of a leading theatre are rarely met with.

340. ——. Illustrated Description of Wallack's Broadway and 30th Street. Views of the exterior and various parts of the interior, and with copies of the opening bills of the Wallack Theatres in Broom St., 1852, Thirteenth St. 1861, and the Thirtieth St. 1881. 12mo., wrappers. (New York, 1881.)

341. ——.WALLACK'S THEATRE, Broadway and 30th St. Photograph Large 4to.

342. ——. LYND (J. NORMAN) Original pen-and-ink drawing made on the occasion of the closing of Wallack's Theatre at 30th St. and Broadway with humorous pictures of Mr. Burnham as a collector of theatrical relics, answering questions on theatrical subjects, etc. with portraits of Augustus Thomas and Granville Barker and a sketch of Wallack's in course of demolition 18 x 12 ins.

343. ——. PLAYBILLS; Broadway Theatre, Sept. 27, 1847, first appearance of Lester Wallack in America (facsimile); Wallack's Jan. 13, 1868 with Lester Wallack as Viscount de Ligny; Wallack's, n. d. Lotta as the Marchioness; Wallack's, July 2, 1881, final night of the 13th St. Theatre. Framed. (4)

344. ——. Various bills of Wallack's, 1866-74; Agnes Robertson and Dion Boucicault at the Summer Garden, Aug. 18, 1856; Wallack's Dec. 3, 1860, first appearance on any stage of a young lady (Madeline Henriquez): duplicate copies of the souvenir programme of the final night of Wallack's at 30th St.: Separately printed "Epilogue by Oliver Herford spoken by Rose Coghlan at the final night; photograph of Lillie Langtry on her first appearance in America on the stage of Wallack's with the stage hands; etc. About 75 pieces.

345. ——. WALLACK'S THEATRES. About 120 programmes, between 1896 and the closing season in 1915.

346. ——. Scrap Book. A quarto scrap-book of excerpts from newspapers, all relating to the various Wallack Theatres and the final closing of the Theatre at 30th St. Included is an autograph letter of William Winter to Mr. Burnham, May 2, 1915 referring to the closing scene.

347. ——. A large parcel of various numbers of the Programme, the Playbill, the Stage, etc., 1857 to 1870, with programmes of various theatres, Niblo's Garden, Laura Keen's, Bryant's Minstrels, Theatre Comique, Wallack's, etc.

348. WARFIELD (DAVID). Cabinet photograph from life as an East-side Jew. By Sarony. Early and scarce photograph autographed by Warfield.

349. WASHINGTON, D. C. New National Theatre: a record of Fifty Years. By A. Hunter and J. H. Polkinhorn. *Illustrated.* 12mo, half roan. Washington, 1885.

Presentation inscription by W. H. Rapley, the manager.

350. WHYTE (FREDERIC). Actors of the Century: a play-lover's gleanings from Theatrical Annals. *Nearly* 100 *portraits.* Roy. 8vo. London, 1898.

351. WILDE (OSCAR). Four different cabinet photographs from life, by Sarony, N. Y., 1882.

352. WILLARD (G. O.) History of the Providence Stage, 1762-1891. 8vo. Providence, 1891.

353. WILLIAMS (EDWARD). Manuscript Book of Songs illustrated with humorous pen drawings. Some of the poems apparently original, others the popular pieces of the period "She wore a Wreath of Roses", "The Best of all Good Company", etc. The drawings carefully executed and the manuscript neatly written. 4to. 1846-47.

354. WINTER (WILLIAM.) Three Autograph Letters Signed, 1901 and 1908. One relates the first production of Camille in America, another is an appreciative letter to Mrs. G. H. Gilbert. (3)

355. ——. Three Autograph Letters Signed, 1911-1914, one referring to the rumor that Wallack's was about to be finally closed. (3)

356. ——. The Jeffersons. By Wm. Winter. *Portraits, etc.* 8vo. Boston, 1881.

With autograph inscription from the author to Lester Wallack and with the original autograph letter of Winter sending the book to the actor

357. ——. Henry Irving. *Ports.* N. Y., 1885; Life and Art of Edwin Booth, by the same, *Ports.* N. Y., 1894 (name on title): Bell's Songs from the Dramatists. Lond., n. d.; Secret History of the Green Room, vol. 1., Lond., 1795; Wemyss' Theatrical Biography, Glasgow, 1848; etc. (12)

358. WOOD (WILLIAM B.) Personal Recollections of the Stage during a period of Forty Years. *Portrait.* Sm., 8vo. Philadelphia, 1855.

359. WYNDHAM (SIR CHARLES). A Biography. By T. E. Pemberton. 20 *portraits etc.* 8vo. London, 1904.

FRAMED PRINTS ETC.

PORTRAIT BY JOHN W. ALEXANDER

360. ALEXANDER (JOHN W.) John Gilbert as Sir Peter Teazle, from the life by John W. Alexander, Canvas, signed.

A three-quarter length portrait of this noted old American actor, in his most famous role, painted by one of the greatest modern American portrait painters. The combination of both a great painter and a great subject being thus ideal. Most of the existing portraits of Gilbert in this character are of bust size, and a few that are by Alexander are only pencil sketches. The full-length portrait in "The Players Club" by Alden Weir shows him in private dress. A FINE PAINTING FOR A MUSEUM OR CLUB. See Frontispiece.

361. ADAMS (MAUDE). Photograph from life, three-quarter length, by Sarony, N. Y., 48 x 32 ins. Old gilt frame.

362. ARTHUR (JULIA). Photograph from life, nearly natural size, by Falk.

363. BARRETT (LAWRENCE). Bust portrait, nearly life size, Photograph from life, autographed by Barrett.

364. BOOTH (EDWIN). As Iago; John Gilbert as Dogberry; G. V. Brooke as Macbeth; J. H. Hackett as Falstaff. Engraved portraits. Mounted together.

365. BOOTH (JUNIUS BRUTUS). As Richard III. Full length. Lithograph with the fine original hand coloring. Large folio. A rare print, with his facsimile signature.

366. ——. Bust portrait. Lithograph by P. E. Abel, Phila., 1869. J. L. Magee, del.

367. BOWERY THEATRE, N. Y. Play bill, May 19th, 1860. Last night of W. M. Ward in Oliver Twist; Mr. J. H. Allen, Mrs. Frank Drew and others in the Black Knight.

368. BROUGHAM (JOHN). Three-quarter length. Lithograph by G. W. Lewis after Sol Eytinge. Proof signed by the latter. A very rare portrait.

369. CRANE (WILLIAM H.) As Falstaff, full length. Portrait printed in colors. With autograph inscription "to Charles Burnham, Esq. with best wishes W. H. Crane, 1894."

370. CUSHMAN (CHARLOTTE). Autograph Letter Signed, 1p. 8vo., Hampstead, n. d., making an appointment; mounted with a photograph of her, and programme of the Winter Garden, N. Y., Oct. 31, 1860 with Miss Cushman as Lady Macbeth.

371. ——. Engraved portrait, mounted wtih a signed autograph card and motto, dated 1872.

372. DALY'S THEATRE. Scene from the "School for Scandal", the screen scene, showing Charles Fisher as Sir Peter Teazle, George Clarke as George, Louis L. James as Joseph, and Fanny Davenport as Lady Teazle. Photograph, with an autograph of each attached.

373. DAYTON, OHIO. Beckel's Hall. Playbill of the performance of the "Great Moral Drama" of "Uncle Tom's Cabin," Jan. 23, 1853. Mrs. Coleman Pope, Lionel Bernard and others in the cast.

Mrs. Coleman Pope played Lady Macbeth to Macready's Macbeth at the Astor Place Opera House in 1848 which resulted in the fatal riot. She was almost the only one of the actors to whom the audience listened.

374. DREW (JOHN). As Sir Andrew Ague-Cheek; Laura Keene as Portia; Edward Eddy as Posthumus; and Charlotte Cushman as Lady Macbeth. Engraved portraits, 1855. Mounted together.

375. FISHER (HARRISON). Water-color drawing, a pretty girl adjusting her hat. 17½ x 15 ins. Signed and dated 1907.

The original drawing for the Actor's Fair Fund, at the 71st regt. armory, N. Y., May, 1910.

376. FLORENCE (W. J.) Head, half life size, photograph from life. Autographed by Florence, 1889.

377. FORREST (EDWIN). Photograph from life, full-length in private dress, standing on the steps of a marble staircase, background showing parts of a Greek mansion and trees. 13½ x 10 ins. A rare portait apparently unreproduced.

378. GILBERT (JOHN). Photographs as Sir Peter Teazle, as Father Dolan, and also in the same character with Miss Jeffreys Lewis, and in private dress: also mounted in the same frame, Henry Beckett as Harvey Duff, and H. J. Montague and Ada Dyas in "The Shaughraun." With an autograph note with two lines of sentiment of John Gilbert dated, New York, Jan. 2, 1833.

A very early autograph of John Gilbert. It was not until 1834 that he appeared on the New York stage

379. GOUGH (JOHN B.). Engraved portrait of the noted temperance lecturer, mounted with an autograph letter, a newspaper obituary and another cutting of a song.

380. HERON (MATILDA.) As Camille, full length. Lithograph by Sol Eytinge. Proof. Signed by the artist with presentation inscription.

381. IN MEMORIAM. Large folio lithograph by Jackson, N. Y., 1878 containing 28 portraits each with a facsimile autograph. Included are Thos. A. Cooper, J. B. Booth, J. W. Wallack, W. R. Blake, Thos. Hamblin, Julia Dean, Edwin Forrest, E. L. Davenport, etc.

382. IRVING (SIR HENRY). As Hamlet. Full length. Goupil gravure after the painting by Edwin Long. With autograph presentation inscription by Sir Henry Irving to Mr. Charles Burnham, dated 1888.

383. IRVING (HENRY) AND TERRY (ELLEN). A Souvenir of Olivia: Miss Terry as Olivia, Irving as the Vicar. Etching by H. W. Batley, 1886.

384. JEFFERSON (JOSEPH.) Autograph Letter Signed, 2pp. Aug. 20, 1900, mounted with a photograph as Bob Acres.

385. ——. Photograph from life, half life size, by Bachrach. Signed with autograph inscription to Mr. Burnham from Jefferson.

386. ——. As Rip van Winkle. Pastel portrait in color. Full length and nearly life size. Unsigned. 42 x 34 ins.

387. KEAN (CHARLES). As Othello. Drawn and engraved from life by J. W. Gear. Printed by C. Hullmandel. Lithograph, colored. A very rare and early portrait but is somewhat creased.

388. KING (HAMILTON). Crayon drawing: The Cigarette Girl. Signed and dated "Paris, '09." 24 x 19 ins.

389. PARK THEATRE, N. Y., 1834. View of the interior, with Charles Matthews on the stage. Photograph from the unique drawing in the N. Y. Historical Society.

390. PORTRAITS. Photographs of John T. Raymond, Lester Wallack as Elliot Grey in Rosedale, E. A. Sothern as Dundreary and H. J. Montague. In oblong frame.

391. ——. Photographs of G. V. Brooke, William Warren, E. L. Davenport, Madame Grisi and the two Ravels. Mounted in a frame.

392. ——. Twelve Carte-de-visite photographs of J. B. Booth, F. S. Chanfran, G. L. Fox, C. L. Matthews, Mrs. W. J. Florence, Marietta Ravel, etc., mounted in a frame.

393. REHAN (ADA). As Jenny O'Jones in "Red Letter Nights." Full length. Pastel drawing by Sarony, N. Y. Half life size. 45 x 35 ins.

394. ——. As the Country Girl. Full length. Pastel portrait in colors, very finely executed by Sarony, N. Y. Half size. 45 x 35 ins.

395. ROWLANDSON (THOMAS). Dr. Syntax at Covent Garden Theatre. Aquatint printed in colors. 8vo. London, 1817.

396. WALLACK (JAMES W.) Nearly full-length portrait. Lithograph by Baugniet, 1849.

397. ——. Photograph from life showing him at Long Branch with Mrs. W. Rufus Blake and his family physician. A family photograph unreproduced.

398. ——. As Benedick; Julia Dean as Beatrice; Edmund Kean as Gloster; W. C. Macready as Shylock; Edwin Forrest as Coriolanus; Mrs. D. P. Bowers as Lady Constance. Engraved portraits. 1855. Mounted together.

399. ——. National Theatre, N. Y. Complimentary Benefit of Mr. Wallack, printed on silk, Wallack and Burton playing in "Spring and Autumn." At the same performance was also given "Amilie; or, the Love Test", and "The Marriage of Figaro", with a cast of Miss Shirreff, Mr. and Mrs. Seguin, etc. April 19, 1839.

A rare playbill. Wallack had just become the lessee of the National Theatre, which was thus the first of the Wallack Theatres. In 1841 the Theatre was destroyed by fire and never rebuilt. It was first opened by Lorenzo da Ponte in 1833 for the performance of Italian Opera.

400. WALLACK (LESTER). Pastel portrait from life, bust, natural size, by Pach, New York. Old gilt frame. About 32 x 26 ins.

401. ——. Eight Cabinet Photographs mounted in a frame: Lester Wallack, John Brougham, Edwin Forrest, Barney Williams, E. A. Sothern, Chas. Fechter, E. L. Davenport, and F. B. Conway.

402. ——. As Prince Henry, with similar engraved portraits of John E. Owens as Gobbo, Charlotte and Susan Cushman in Romeo and Juliet, and Mrs. Farren as Queen Katharine. Published 1855. Mounted together.

403. WALLACK'S THEATRE. Programme of "The County Chairman" 237th time, June 4, 1904, surrounded by fourteen prints of the principal members of the cast, each autographed, including Maclyn Arbuckle, Chas. Fisher, Harry Holman, Anna Buckley, Miriam Nesbitt, Mr. and Mrs. Jefferson Briscoe, W. P. Sweatnam, etc.

SEASON 1922-23

A Private Library of English Literature, Rare Books and First Editions.

First Editions of Modern Authors, Conrad, Hearne, Bierce, etc.

The Collection of Musical Instruments of Dr. Frederick Peterson of New York.

A Collection of Modern American Authors in Fine Condition.

A Fine Collection of Rare American Guns, Pistols and Edged Weapons.

The Bookplate Collection of Miss Dorothy Furman.

The Collection of Small Boxes of Mrs. D. S. Brown of Saint Louis, in Battersea Enamel, Empire, Silver, Gold, etc.

American Indian Blankets, Baskets and Pottery.

Furnishings, Silver, Glass and China.

Books illustrated by Hokusai, the property of Mr. A. Sarcoli.

Japanese Prints from the Bremen Museum including the identical prints used by Dr. Kurth in his Reference Works.

The Reference Library on Japanese Prints of Mr. F. Edwin Church, including the Vignier and Inada Catalogues, the folio work of Prof. Fenollosa printed in Tokyo in 1901, etc.

A large and fine Collection of Japanese Color Prints from Berlin.

The Japanese Print Collection of a New Yorker, long an enthusiast on the subject.

A Fine Group of Colonial and Early American Furniture, Early American Furnishings, including fine and rare Hooked Rugs, Glass, Pewter, etc.

Cameos, Intaglios and Scarabeus of the late Dr. Vanderpoel.

And other large and small groups of
Important Items.

THE WALPOLE GALLERIES, 12 West 48th Street, New York City

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

*Purchased with income from
the Jacob S. Rogers Fund*